look

ART GALLERY SOCIETY OF NEW SOUTH WALES

0310

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Vincent van Gogh *Van Gogh's bedroom at Arles* 1889 (detail), Musée d'Orsay, Paris, © RMN (Musée d'Orsay) / Hervé Lewandowski

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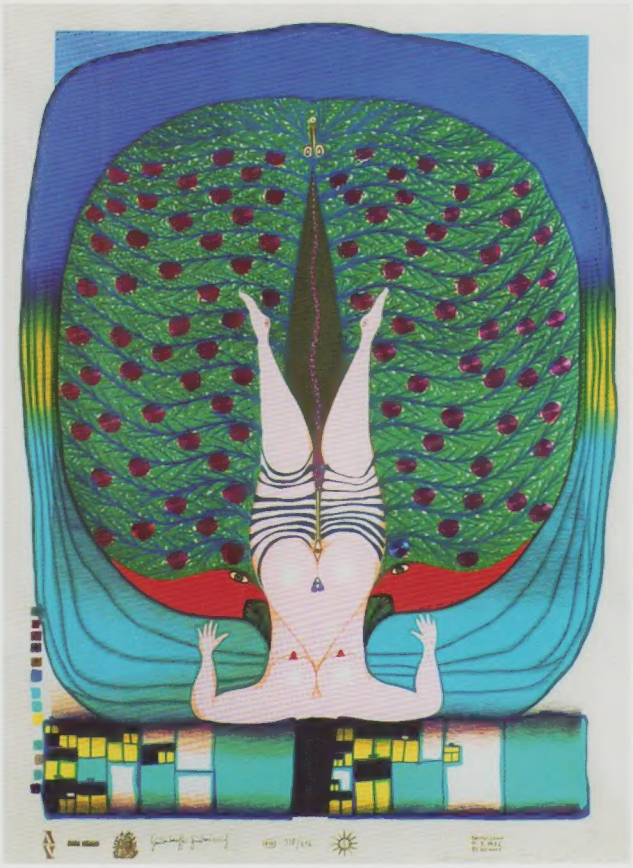

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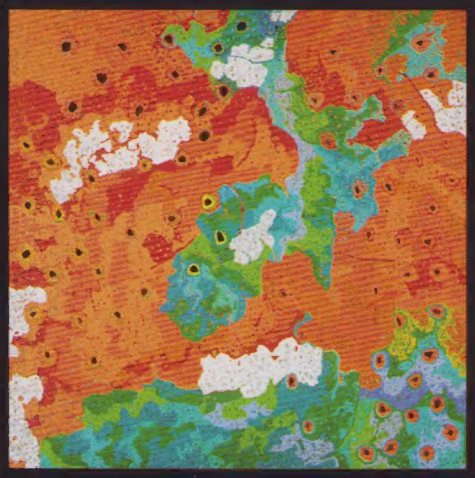

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Cover: Louise Hearman *Untitled #12792009* (detail). Oil on masonite 61 x 83 cm. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney; Tolarno Galleries, Melbourne; Milani Gallery, Brisbane. © the artist.

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Remembering Mollie Gowing

"Mollie Gowing is one of those rare, wonderful and spirited individuals who give us all belief, hope and a sense of optimism. Her association with this Gallery goes back a long way; for well over three and a half decades she has given her time, her enthusiasm, her energy and her encouragement. She has even ventured her opinions from time to time as well!"

Edmund Capon, AGNSW director, was responsible for these words of praise for a longterm supporter of the Gallery, Mollie Gowing, at a celebration of her gifts in the Yiribana Gallery for Aboriginal and Torres Strait Islander arts in December 2006.

Three years later, on December 29, 2009, Mollie Gowing died. She will be remembered for her involvement in the Gallery and the Society as well as her contribution to the indigenous collection – at that time, 369 of its works, nearly one-third of acquisitions made since 1992, owed their presence to her.

Her association with the Gallery began as one of the Society's first volunteer guides. Then she became a volunteer in the Australian art department, assisting Deborah Edwards with exhibitions and publications. In the early 1990s, she decided the Gallery's department of indigenous art needed her help even more – and so the Mollie Gowing Acquisition Fund for Contemporary Aboriginal Art was born.

To continue with Edmund's words from 2006: "Her support has been an inspiration and her involvement with the Gallery has, I know, brought Mollie much pleasure and reward, but what she has contributed in tangible support and less quantifiable encouragement and commitment is beyond measure."

Order of Australia honours in our ranks

We always check the Australia Day announcements of Order of Australia honours for people associated with the Art Gallery of NSW, and this year there seemed to be more than usual.

The Society's pride and joy is one of our own councillors, David Levine AO, whose honour was given for "service to the judiciary and to the law through the Supreme Court of NSW and leadership of state and national boards of review." Then there is the Gallery's very generous benefactor, James Fairfax, elevated from AO to AC for his support and philanthropy in the areas of conservation, medicine and education as well as the visual arts.

President of the current Gallery board of trustees, Steven Lowy AM, was acknowledged for his service to business and his philanthropy. Leslie Walford AM, a longtime member and former officeholder with the Society was recognised for service to the performing arts and interior design.

And, amongst others, a timely recognition of the contribution to the arts (and other areas) by Neil Balnaves AO, who, with his wife Diane, created the Balnaves Foundation. The latest of the many Gallery projects they have supported is *Wilderness*, the contemporary exhibition which is this month's cover story in *Look*.

When to see the Archibald

We can't promise a smaller crowd, but we can predict there will be fewer viewers in the afternoons, when the school parties have gone home. That's why the Society's morning coffee tours for other exhibitions become afternoon coffee tours for the Archibald, Wynne and Sulman Prizes. Try coming in around 3pm – but please don't blame us if so many of you take that advice that you form a crowd. Opening day is March 27 and you have until May 30 to catch the Gallery's most popular trio of exhibitions.

Sit down and enjoy

We hope you like our new tables and chairs for the members lounge. Craig, Fiona, Richard and Simone chose them and, of course, we kept the purchase to a tight budget. So they arrived, as is usual with this supplier, as pieces in boxes.

The Society's multiskilled staff members went into action with spanners and elbow grease. Luckily it was late on a Friday afternoon and the Yiribana foyer could be taken over as a workshop. The result looked more like Toys "R" Us than Ikea as Amy, Jamie, Michael and Richard applied their carpentry skills.

If you haven't already done so, come and sample the results – as Michelle, Catherine and Amy can be seen doing in this picture of the refreshed members lounge. Photos by Richard Baesjou and Fiona McIntosh.

New sponsor

We are delighted to welcome Arab Bank Australia as the new sponsor for the Society's Learning Curve series of lectures over the next two years. The first of the lecture series will be Chris Hartney's *Rear View Mirror – Cinema's History of the 20th Century*, previewed on page 54.

Date for your diary

A spellbinding concert of Indian music at the Art Gallery of NSW last November, headlined by flute player Natesan Ramani and singer Manjiri Kelkar, was presented by the Nataraj Cultural Centre.

Now Nataraj founder, Mohindar Dhillon, is bringing a Kathakali dance drama troupe of 17 in a richly costumed dance and music version of *The Mahabharata* to the Seymour Centre on March 11.

AGS AGM

Don't forget the Art Gallery Society's annual general meeting will be held on Wednesday, March 31 in the Centenary Auditorium at 7.15pm. Do come – and let us know beforehand on 9225 1878 so we have refreshments ready to offer you after the formalities.

One of the paintings to be featured in Art Month: **Helen Eager**'s *RYO (EL1)* 2009, oil on linen, 200 x 300 cm, courtesy Utopia Art Sydney, © the artist.

Inaugural Art Month

Just about every art gallery in Sydney is supporting the inaugural Art Month all through March, from artist run initiatives to the Art Gallery of NSW and long established commercial galleries.

Started by Vasili Kaliman and Michael Reid – who each have an eponymous gallery in the eastern suburbs – Art Month is getting together all kinds of art installations and happenings in residential, retail and business spaces.

There will be behind-the-scenes tours of artists' studios, gallery stockrooms, corporate and private collections. Talks and discussions will cover topics such as building an art collection, creative collaborations between visual artists and other creative industries, urban and street art, and the use of social media in the art world. Aspiring artists can join a speed-dating style event to give a two-minute pitch about their work to gallery owners and art dealers.

The spotlight will be shone on a different arts precinct each week to help people discover previously unknown arts venues – check out www.artmonthsydney.com for a start and follow up with YouTube, Facebook or Twitter if you wish. It should be fun, fascinating and even revelatory.

It was pleasing to see the public recognition in the Australia Day Honours list of the contributions to the community and the Gallery of our fellow Society Councillor, David Levine AO, Neil Balnaves AO and the Gallery's President, Steven Lowy AM.

This will be my last column in *Look* – after eight years on the Society's Council and four years as President, I will be retiring from Council at the AGM this month. I have enjoyed my term as President of the Society immensely – unveiling the Cézanne, *Bords de la Marne*, to our members with Edmund Capon was the highlight. I have made good friends in the Society and the Gallery. Unfortunately, I have also lost two of those friends and fellow Councillors, Michael Magnus and Inge Grant – it was a privilege to know them both.

It is fitting then that my last announcement is that later this year, the Society plans to present the inaugural Inge Grant Memorial Lecture, an annual lecture by an invited speaker of international renown. We are indebted to Inge's great friend, fellow Councillor and Guide, Jenny Birt, for the inspiration of this living tribute to Inge's memory.

I leave the Society in the dedicated hands of our wonderful staff, led by Craig Brush, and a conscientious and hard-working Council. It is you, our members, however, who make the Society such a success – thank you for your generosity and enthusiasm in supporting this wonderful Gallery.

MICHAEL FENELEY

JEWEL OF A PAINTING RETURNS

Out of Australian sight for nearly 90 years

Above: A detail of Ethel Carrick Fox's painting in closeup gives "a sense of the speed with which she painted and the sequence of the brush strokes, one after the other in a very rhythmic way" says Barry Pearce.

Opposite: **Ethel Carrick Fox** *La marée haute à Saint-Malô [High tide at St Malo]* c.1911-12. Oil on canvas 79 x 64 cm. AGNSW collection, gift of the Gleeson O'Keefe Foundation, © estate of the artist.

Two important paintings in the Gallery's 20th century Australian collection disappeared from our shores at roughly the same period, entering the mythology of long lost masterpieces.

George Lambert's *Holiday in Essex* 1910, perhaps amongst the artist's most sumptuous images of his earlier years, was spotted by a dealer in a remote auction house in the United States in 1981. Until then it was last known of in Australia in the 1930s, recorded only by the odd black-and-white illustration. The painting was offered to the Gallery and we can thank the Art Gallery Society for helping bring it back to this country, where it has become a centrepiece of the grand old courts of Australian art.

A decade later, in 1991, the Society also provided funds – together with James Fairfax – towards the acquisition of Grace Cossington Smith's powerful *The curve of the Bridge* 1928-29. This quintessential modernist symbol of Sydney, after being sent abroad for exhibition in London by the redoubtable collector Gladys MacDermot in 1932, had been out of the country for 60 years. It, too, came home with the help of private benefaction.

Joining this iconic duo of lost but recovered masterpieces is a dazzling painting by Ethel Carrick Fox, *La marée haute à Saint-Malô*, last seen exhibited in Sydney in 1913. At some point in its provenance following exhibition at the Royal Academy in 1917, it entered a private collection in Geneva; from which it was sent to Sotheby's just a few months ago, out of Australian sight for almost 90 years. With financial backing from the Gleeson O'Keefe Foundation, the Gallery was able to bid successfully for it at auction last November in Melbourne.

She is not quite as well known as Lambert and Cossington Smith; so who was this artist whose work in recent times has been eliciting such rigorous competition amongst collectors? Ethel Carrick was a highly talented young Englishwoman who met Emanuel Phillips Fox in St Ives, Cornwall, soon after her studies were completed in London in 1903. Two years later the pair were married, but within just a decade Emanuel died at the peak of his esteem, an Australian artist who had had spent a substantial part of his career fruitfully in France.

Ethel survived to a ripe old age, fascinated by theosophy and travelling the world from home bases in Paris and Sydney. She championed the cause of her husband's work and developed her own particular sense of modern painting in the wake of artistic movements in late 19th century France. Her life with Emanuel had been brief, but her work clearly blossomed with his influence, even as it was overshadowed by his illustrious success. Indeed, six years after the acquisition in 1949 of what may be regarded as his most significant masterpiece, *The ferry*, the Gallery bought a fairly restrained, perhaps tokenistic market scene by his wife; it has always struggled to hold its own whenever hung with the permanent displays.

Now, happily, the imbalance has been rectified. *La marée haute à Saint-Malô* is one of Ethel's most beautiful paintings to appear on the market for many years and, appropriately, made very soon after, if not about the same time as, *The ferry*. Hanging alongside Emanuel's *magnum opus*, her picture is much smaller in size, yet more than a match for it in its bravura brushwork, brilliance of colour, and compositional inventiveness.

Thus we may witness two emanations of genius in succession within the very closest of relationships: Emanuel's *The ferry*, a slowly constructed projection of *belle époque* leisure completed in the artist's Paris studio from small studies made at Trouville on the coast of Britanny; and Ethel's image of Saint-Malô conveying a moment seized in the true spirit of Impressionism – though there is a smaller, more direct oil sketch in a private collection – from a trip the two made to that charming fortified town further west along the coast, perhaps soon after their stay in Trouville.

Both painters responded to a motif seen from a high vantage point; embracing hats, jackets, dresses and umbrellas of promenading figures shimmering in the summer sun; immortalising a pleasurable existence soon to recede with the advent of a terrible war. But Ethel's painting, with its lively orchestration of visitors filing between a row of change booths and a small patch of beach shrunken by the encroaching tide, has a lovely freshness of engagement that her husband left behind in the process of his more ambitious purpose of scale.

This is the third acquisition for the Australian collection funded by the Gleeson O'Keefe Foundation. Each has been of a quality demanding a permanent place within the Gallery's displays of Australian art; the measure of intention of support by this Foundation for all future acquisitions.

BARRY PEARCE
Head curator of Australian art

English corbel, c.1125-50. Carved sandstone 37.5 x 23 x 66 cm. | A view of the new V&A's Medieval and Renaissance Galleries, with the choir screen from St John in 's-Hertogenbosh 1200-1600 and Giambologna's *Samson slaying a Philistine* c.1560-62.

NEW SHOWPIECE GALLERIES

. . . a personal tour around each of them

Two major British art museums have recently, and within days of each other, opened their new showpiece galleries to extensive critical acclaim and significant construction costs, albeit a mere fraction of the recession-defying budget set aside for the 2012 London Olympics. Designed by Rick Mather, the new multi-level wing of the Ashmolean Museum in Oxford is a fine set of airy gallery spaces connected by the spacious, lightly-toned staircases which have been a feature of so many sophisticated art museum refurbishments since the opening in 1991 of the Royal Academy's Sackler Wing Galleries, designed by Norman Foster. Indeed it is perhaps not merely coincidence that the smart neoclassical Sackler Library (opened in 2001) stands just around the corner from the Ashmolean, to house the history of art collections of the former Ashmolean Library.

Cultural institutions flourish in a climate of competitive philanthropic sponsorship; and thankfully so, or there might never have been a Florentine Renaissance. The trend in these art museums is to insert something clean and new and unmistakably modern, which nevertheless appears to lift and better reveal the old building to which it belongs. In this case the patient host is C.R. Cockerell's 1845 Oxford masterwork, a building which had to be honoured with something permanent and free of the impetuous folly that has afflicted so many more fashion-driven art gallery designs of recent years. But let's not name names.

If there is a fault with the new Ashmolean galleries, it is at least one that can be easily rectified with a change of emphasis. While many of the displays, such as the Renaissance musical instruments, work well for reasons of clarity and content and a lack of aesthetic or overt textual interference, there are other sections which suffer the ravages of over-explication. I am all for education in the gallery space, but there is a very fine balance that has to be observed here if one is not to alienate or irritate one or other sector of the gallery audience, from the scholastic party desperate for notes to the individual seeking a quiet moment among some beautiful artefacts.

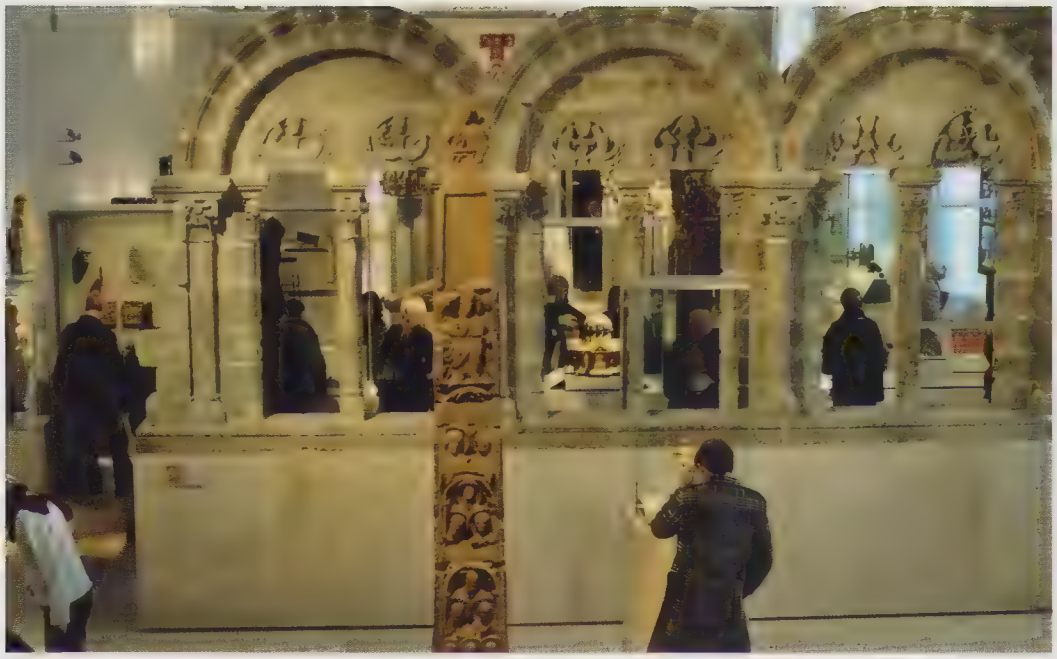
The question is, perhaps, to what extent one should dramatise, in the broadest sense, the permanent collection or visiting exhibition? The AGNSW's *Arts of Islam* in 2007 was richly conceived through its internal architecture, wall texts and informative talks. In a very different way, the beautiful *Pissarro* exhibition the previous year also struck quite the right chord for the material in hand. However in the case of the Anglo-Saxon and medieval room at the Ashmolean (*England 400-1600*), excessive use of wall-length timelines and other information plaques are to the detriment of the power and serenity of individual works, particularly ones which can still

Christ and Nine Apostles, Spanish capital c. 1175-1200. Carved pink limestone 31.8 x 61.5 x 49 cm. | The exhibits are generously spaced.

command a great aura of mystery and therefore a wide variety of interpretations. We could take note of one of Bernard of Clairvaux's many such utterances, "What thou subtracted from superfluity is added to utility." To be fair, this is still a long way short of the enduringly hip Centre Pompidou or 'Cool Britannia' Tate Modern in which escalators, gift shops and flashing lights seek to redress the absence of cohesive displays and to cater (rather unfairly I think) for the most minimal of attention spans.

This brings us on to the other major new gallery refit and in truth the purpose of this review. After years of growing anticipation and speculation, the V&A has unveiled its magnificent new Medieval and Renaissance galleries, and hurrah! Hitherto, there has been an absence of just such a public gallery in England for this broad period in different artistic media, allowing that the magnificent National Gallery is almost solely a temple of painting, and that the British Museum's great European treasures lie in the early Medieval period of Anglo-Saxon and Scandinavian culture. The French have them of course: there is the Louvre with its lovely Medieval walk-through set apart from the hordes who daily ascend to the fanfare halls upstairs. Then there is the Musée National du Moyen Age, still colloquially known by its former residential name of the Musée Cluny, with its vast collection of important sculptural fragments – thanks to the tiresome image-breakers of the 1790s – and stained glass, reliquaries and, yes, that particular tapestry series since recreated on a thousand cushion covers, France's answer to *The Haywain*. For late Medieval painting, my favourite city (with apologies to Petrarch), Avignon, has the phenomenal collection of the Musée du Petit Palais; and when it comes to early Medieval stone sculpture, the museum that in my estimation gives this art its optimal 'living' conditions must be the exquisite Musée des Augustins in Toulouse.

The V&A and its architects for this project (McInnes Usher McKnight Architects, or MUMA) have clearly learned well from these other treasure palaces and created what is, in the words of a highly engaging priest with whom I chatted in front of the celebrated Gloucester Candlestick, a 'world class' gallery. Seeing the Gloucester Candlestick is alone worth the suggested donation at the entrance to the V&A, and the street taxes for the buskers along that interminable subterranean corridor from the tube station. This gilded bronze candlestick is like a miniature version of the great stone trumeau sculpture at Souillac, created within very much the same period of still heavily paganised Christian experience, with human and animal figures writhing in a great columnar mass.



A view of the Romanesque gallery, with carved limestone triple window c. 1175-1200, from a house near Trie-Château, France. | The Gloucester Candlestick (detail) 1104-13. Copper alloy, cast, gilded; niello, glass. 58 x 20 x 20 cm.

Photos by Jethro Lyne.

Prior to this massive rebuilding work, medieval and Renaissance art at the V&A was housed along a gloomy corridor down the back of the building and visited only by determined scholars and students en route to the National Art Library. Even if one actually found the famous late Donatello relief, the experience did not merit the endeavour. Now all these galleries, large and small, are places for everyone – and everyone seemed to be there. Crowds didn't matter though. There are more than enough generously-spaced exhibits to go around, and the conversations that I enjoyed with other equally star-struck visitors reflected this museological success.

After this it might seem a little churlish to moan about the bookshop, but that is undoubtedly an important part of any modern-thinking museum. The staff members there were friendly and helpful, but the stock was frustratingly broad and mass market. Visitors need the opportunity to purchase tight catalogues of specific collection areas if they wish to develop the train of thought set in motion by such good displays – written material which may carry them far beyond the broad glossy surveys presently on offer. However, let us end on a high note.

I readily confess that in three hours I only scratched the surface of these V&A collections, and so good are the displays that I was drawn to many works outside my present field of interest. That said, once I had torn myself away from the major late Medieval, Renaissance and Mannerist sculptural works of the large entrance galleries, two hours disappeared in a moment within the long 11th to 12th century gallery. For fellow enthusiasts of this period, you will find there a rich array of carved capitals exhibited at a good height, but if neither these, nor the adjacent stone corbel grotesques are your thing so much as the intricate art of the goldsmith, from crosses to gospel covers, Limoges and other reliquary chests including the famous Cologne Reliquary, and *that* candlestick, you may be running fearful of the onset of Stendhal Syndrome. Then there is the reassembled Romanesque triple domestic window from a house near Trie-Château, relief figures aplenty, Matthew Paris' *Historia Anglorum* borrowed from the British Museum ... enough! I must catch my breath and prepare for a return visit. Did I mention the candlestick?

JETHRO LYNE

Formerly a staff member of AGNSW public programs, now freelancing in England as a researcher and writer.

THOSE OBJECTS OF DESIRE

Helping to put them in the Gallery collection

The Art Gallery Society's Collection Circle is a group of people linked by their ability and willingness to donate money for specific acquisitions – objects of desire – by the Art Gallery of NSW. But this is not the only thing that brings them together. Members of the Collection Circle are invited to join special tours in the Gallery's public areas and, more exclusively, behind the scenes.

Late last year, *Look* joined a tour of Society acquisition highlights led by volunteer guide Jenny Birt, who charmed and impressed everyone with her enthusiasm and her knowledge of the works she chose from 121 acquisitions. There were 10 of them, encompassing six centuries in a neat 60 minutes.

The tour begins with Prospero Fontana's *The Deposition* 1563, bought by the Society in 1994. "This was painted in the Mannerist period which followed the Renaissance," says Jenny. "Look at the sinuous line accentuated by extending the limbs, making them seem boneless..."

Then we move to Jacques Blanchard's *Mars and the vestal virgin* 1638, which is such a favourite of Jenny's that she selected it to illustrate this story. It was news to most of us that Romulus and Remus were produced by this union – and amusing to be reminded how many artists in the past used mythological themes as an excuse to paint nudes.

Cézanne's *Bords de la Marne* c.1888 represents "a whole new way of seeing, breaking away from the traditional way of composing a painting", says Jenny. She points out the way Cézanne eliminated the contrast between light and shade by using a sequence of horizontal bands, working upwards from the river and the bank to the houses, trees and sky – which all share some colours that bind them together.

It is a jump to Grace Cossington Smith's *The curve of the bridge* 1928-29, but Jenny makes a link over those 40 years and half the globe to note the experimentation that was still going on: how this Australian artist tilted the picture plane as Cézanne did and used bands of subject matter to compose the painting.

Moving on to later 20th century Australian artists, Jenny stops at Sidney Nolan's *Self-portrait* 1943, Arthur Boyd's *Nude carrying a ram* 1962, Fred Williams' *My garden* 1965-67 and Jeffrey Smart's *Matisse at Ashford* 2004 and Charles Conder's tiny portrait of Tom Roberts entitled *An impressionist* 1889, one of the legendary 9 x 5 cigar box lid paintings.

Finally, we reach Cy Twombly's *Three studies from the Téméraire* 1998-99, a great work by an American of Italian descent painting in homage to J.M.W. Turner's *The Fighting Téméraire*, which happens to be the most loved work in Britain. It is an exhilarating way to end a tour packed generously with nuggets of information.

In 2010, the Collection Circle is planning tours of AGNSW conservation and archives, amongst other activities organised as tokens of appreciation of the contributions. To become eligible for these events, members are invited to donate $200 or more, which is tax deductible. Collection Circle donation forms are available in the members lounge or by phoning 02 9225 1878.

JILL SYKES

Jacques Blanchard *Mars and the vestal virgin* 1638. Oil on canvas 130 x 110.4 cm. Purchased with funds resulting from a gift by James Fairfax AO and with the support of the Art Gallery Society of New South Wales 2007.

GEORGE BALDESSIN

A short but prodigiously productive life

George Baldessin was 39 years old when he died in a car crash in 1978. Mourned as a 'Renaissance man' lost to the world, he had been hailed as a rising star from the moment of his first exhibition in 1964. Alan McCulloch, respected and customarily cautious Melbourne critic, wrote about "the impressive debut" of the young artist: "Ever since Australian painters found their international feel in the late 1950s we have been waiting for an Australian sculptor to do the same thing. It might be an overstatement to say that George Baldessin, 25-year-old-sculptor exhibiting at the Argus Gallery has done this... His combined show of drawings, etchings and sculpture has an inner dynamism and sureness of touch that might well lead him to the top in any company."

In his short but prodigiously productive life, Baldessin made an indelible impression on Australian art. At the forefront of the vigorous re-invention of figurative art in Melbourne in the 1960s and '70s, he brought to it a European flavour, inflecting the prevailing British style with an unaccustomed elegance, an ambiguous sexuality and svelte craftsmanship. His art was also in radical opposition to the bold assertiveness of New York School painting that had overnight transformed the practice of art in Melbourne following the exhibition *Two Decades of American Painting* at the National Gallery of Victoria in 1967.

In that climate, when abstract painting held centre stage, Baldessin's decision to focus his art in the production of printmaking and sculpture was courageous, bordering on the provocative. His preferred mediums of etching and cast bronze or aluminium sculpture lent a kind of studied coolness, sophistication and finesse to his pictorial repertoire. His work was both distinctive and of the moment. Already as a young artist he established an authority. His only peer in Australia in this respect was Brett Whiteley. They were the presiding princes of Melbourne and Sydney.

An intriguing obsession with eroticism and the ambiguities of sexuality and gender identity characterise his work. With his constant subject the inseparability of anxiety and desire he, in a vitally important way, like Whiteley, was a conduit for the social mores of his generation. His imagery embodied an explicit awareness of the dark mysteries of human sexuality and carried a not dissimilar charge to the preoccupations of contemporary European cinema – Fellini, Bergman, Buñuel *et al.* As with these precursors, his imagery was accessible to a newly egalitarian and cosmopolitan society, measuring the radical changes in social and sexual politics of the '60s and '70s. A resonance of this in Britain may be found in the work of Francis Bacon and David Hockney.

Like Whiteley, Baldessin embodied in his public persona a stylish magnetism that matched the complexity and flourish of the work. He was the very model of an artist. However, where Whiteley's lifestyle embodied the transgressive culture of addiction and popular music, Baldessin created around himself a community of artists. His *atelier* in the old, run-down Winfield Building in central Melbourne, with its shifting population of artists, students, recent graduates, dealers and visitors, was of symbolic importance to the art scene of his own city. He established the Crossley Press with Tate Adams, who was head of printmaking at Royal Melbourne Institute of Technology and ran the Crossley Gallery – which, alone in Australia, was exclusively devoted to the display of works on paper. For several years this was a Mecca for artists as diverse as John Olsen and Roger Kemp. Baldessin was a driving force for printmaking as an essential vehicle of expression in contemporary Australian art.

Four years after Baldessin's untimely death, Patrick McCaughey, then director of the National

George Baldessin (*Untitled*) (c.1972).
Patinated bronze (edition 21). 25 cm high.

Gallery of Victoria, summarised his brief career: "Undoubtedly to a whole generation of younger artists, George Baldessin was the example of what it meant to be an artist. His single-mindedness, his capacity for sustained hard work and the ambition of his imagination were rightly taken as exemplary..."

This was written in 1983 for a memorial exhibition at the National Gallery of Victoria. The first major retrospective since then is currently showing at TarraWarra Museum of Art, situated on the outskirts of Melbourne amid the picturesque vineyards of the Yarra Valley. It allows the opportunity to see why Baldessin's art endures, why it matters. In gathering together an unprecedented large number of the sculptures – as well as the better-known etchings, drawings and paintings – the exhibition is a revelation of the life and vision of a remarkable artist.

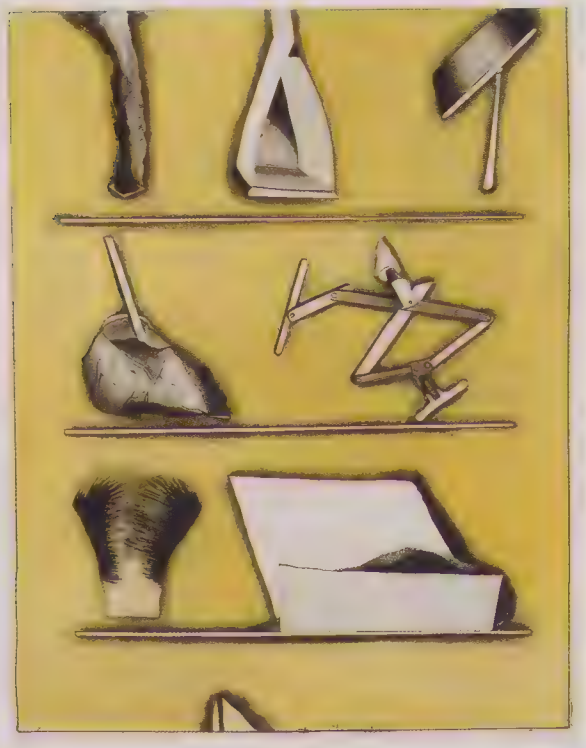
Baldessin was born in the Veneto in 1939 but was separated from his mother by World War II. The family was reunited when, at the age of nine, he emigrated to Australia with his father. Later he excised his Italian origins from his public identity. In the beautifully articulated spaces of TarraWarra Museum, we can witness clearly how his work became the site of reconciliation with his Italian and European self.

His early life was a complex and traumatised experience whose legacy is both personal and, if not quite universal, certainly endemic in our recent history. He came of age in the '60s, fashioning his experience into an art that speaks directly to the theatre of ambivalence. His constant motif was the human body, essentially the female; but eroticised, displaced, dislocated, entrapped, and often androgynous.

While Bacon and Picasso were pervasive influences in Melbourne in the 1960s, Baldessin developed an early fascination for European cinema: in particular the autobiographical imagery of Fellini, the surrealism and anarchy of Buñuel and the powerful angst of Bergman. Their language informs

Personage with striped dress II 1968. Etching and aquatint 57.5 x 50.5 cm. National Gallery of Victoria, Melbourne, presented through the NGV Foundation by Dr Joseph Brown 2004.

Emblems II 1976 . Colour etching and aquatint on two plates 47.6 x 37.4 cm.



Mary Magdalene 1978. Bronze, cast in 1983. Private collection.

All works © George Baldessin Estate.

Baldessin's early etchings. His parade of circus and theatrical performers change into solitary female *personages*, whose sexual display or entrapment perhaps reflect the disturbing dissonance of a narcissistic society. Whilst some are explicitly masturbatory (*Performer* 1967), others are imbued with a gravity that echoes the grace of Renaissance portraits.

So many things came at Baldessin in his short career – Bacon, Picasso, cinema, English Pop art, the impact of the Hiroshima Panels – but the most indelible effect on his art remains the Italian sculptors Marino Marini and Alik Cavaliere, encountered during his study in Milan in 1962-64. Their work, like Giacometti's, was vividly expressive of post WWII Existentialist philosophy. The young, newly graduated artist's experience of Europe reunited him with his own origins and showed him a way forward.

Through staggeringly ambitious sculptural installations and suites of gritty, ambiguously erotic etchings, the TarraWarra retrospective finally delivers us to Baldessin's last works. Here, through drawings made in Paris during 1976-77, we can ponder what might have been; the promise unfulfilled as Baldessin began to explore an emblematic language of forms responding to the current climate of Conceptual art.

A traditionally conceived suite of drawings made in the last months of 1976 in Paris – *MM of rue Saint Denis* – conflates the hirsute, penitent Magdalene with the prostitutes of Rue St Denis in an enactment of complex transgression and repentance. This conflation of ancient and modern female states is reflective of a more general condition; a vehicle perhaps for the exploration of self.

Finally, the summation of this large-scale suite of drawings is sculptural. The pained contortions of the bronze entitled *Magdalene*, cast after the artist's death, is the felt embodiment of a real and terrible experience, rather closer to the memorable image of Masaccio's *Expulsion from the Garden of Eden* than to the customary iconography of Mary Magdalene. In an archetypal gesture of grief and shame, the figure – deeply scored and scarred in an archeology of wounds – clasps her hands over where her head should be.

Utterly modern in conception, but rich in traditional symbolism, it is an image of suffering humanity timeless and universal. *Mary Magdalene* carries for many of us a potent metaphor of collective guilt and loss of the verdant perfection of Paradise. Poignantly enough, at TarraWarra, the figure is placed against a picture-window giving a sweeping view of the idyllic vineyards and hills of the region towards a Garden of Eden.

ELIZABETH CROSS

Elizabeth Cross is an independent curator and writer, and co-curator (with Maudie Palmer) of the retrospective exhibition, ***George Baldessin****, showing at TarraWarra Museum of Art until March 14. She is also writing a monograph on Baldessin.*

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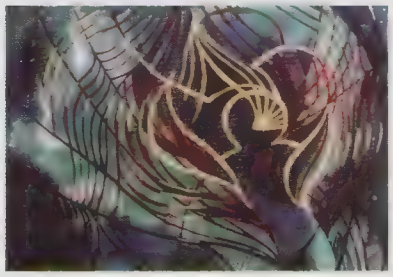

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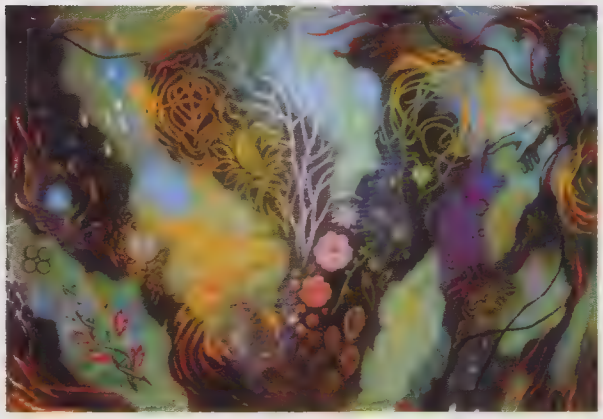

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Brian Ladd is head of the public programs department at the AGNSW. He is responsible for wide-ranging education and public programs which enliven the Gallery and engage diverse audiences with the permanent collections and major exhibitions. A specialist in European and Australian sculpture, he brings enthusiasm and a broad knowledge to the study of art. Brian has travelled extensively and led Art Gallery Society tours to Italy, France, Central Europe, America and Spain.

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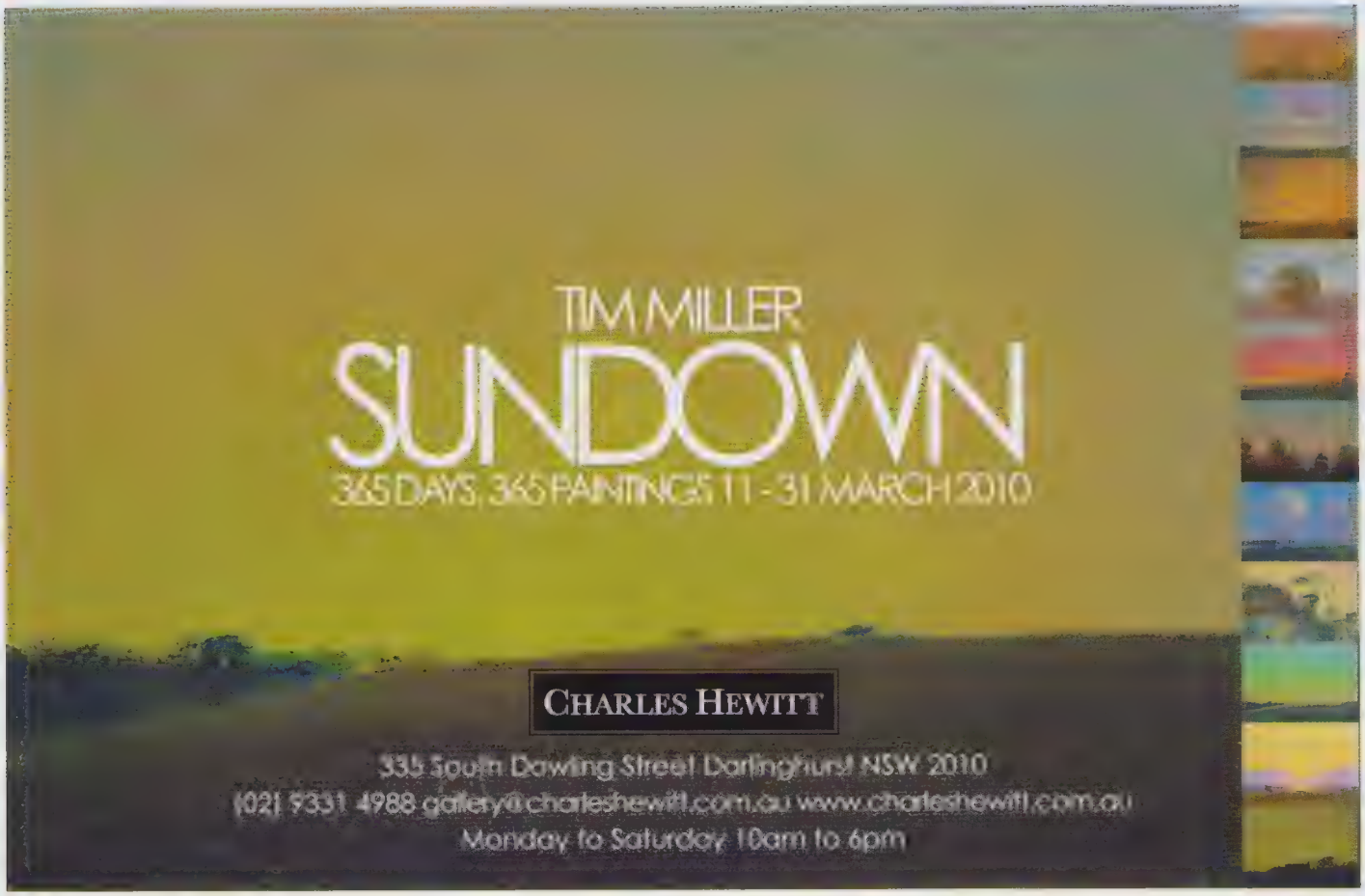
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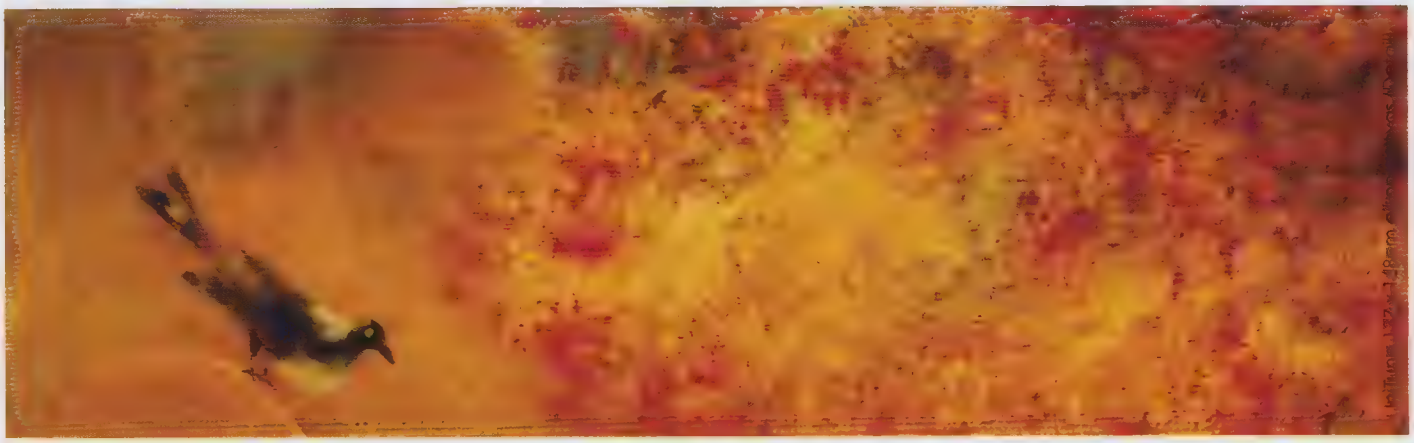

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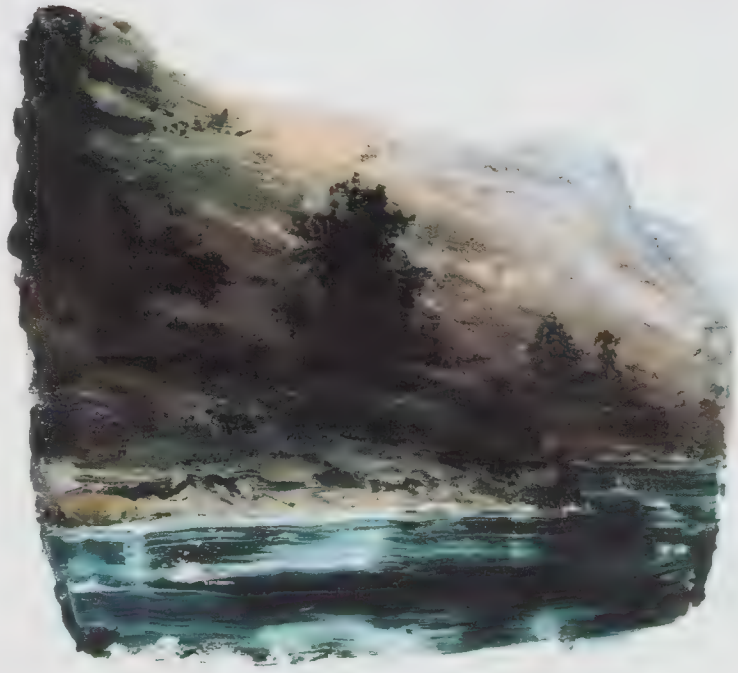

Paul RYAN *Beneath the pines the sun never shines*, 2009, Oil on linen,150 x 150cm

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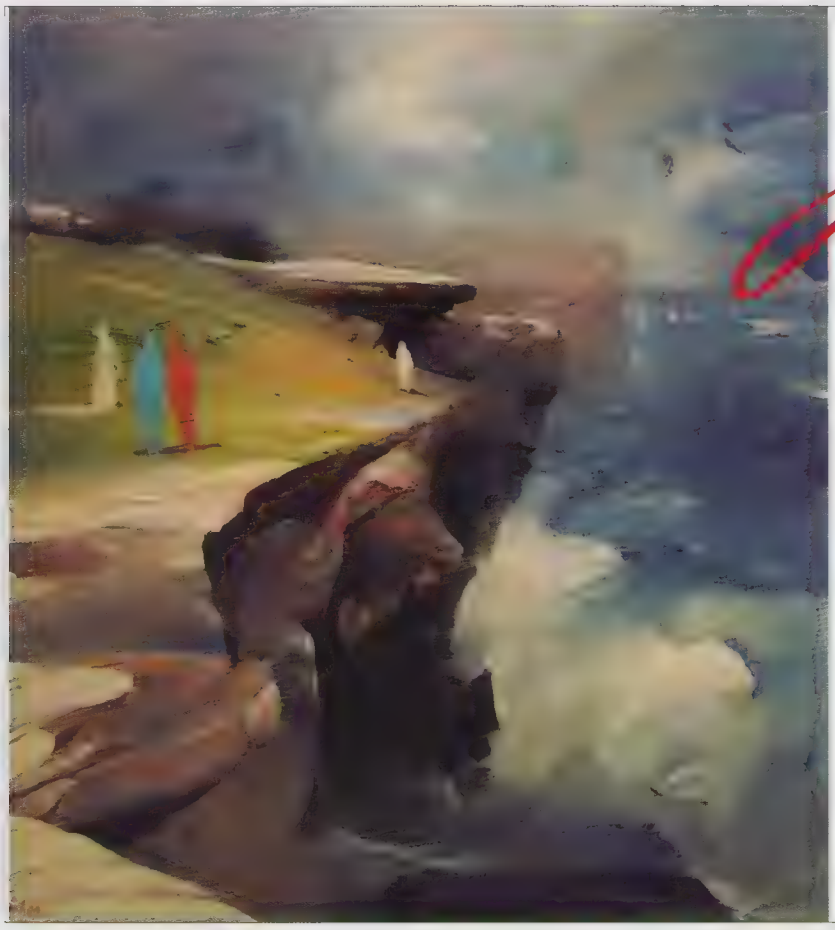

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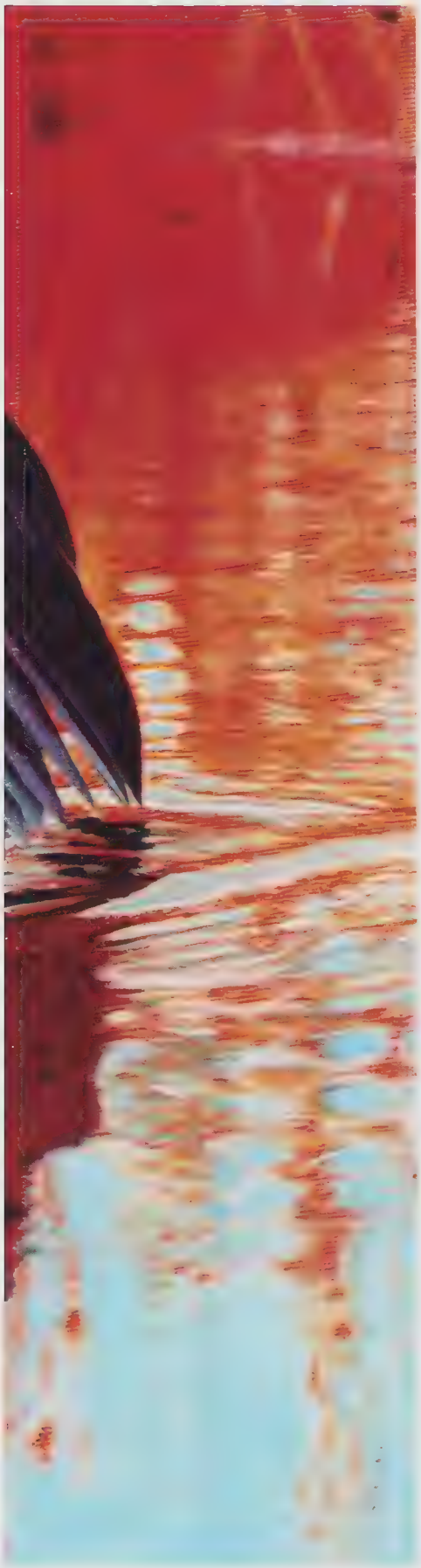


Opposite: **Michael Zavros** *Blind* 2007. Oil on board 15.2 x 17.5 cm. Courtesy Sophie Gannon Gallery, Melbourne; Grantpirrie, Sydney; Philip Bacon Galleries, Brisbane.

Left: **James Morrison** *Freeman Dyson* 2008 (detail and complete work reduced, below). Oil on canvas: five panels 40.75 x 255 cm. Courtesy Darren Knight Gallery, Sydney.

WILDERNESS OF THE IMAGINATION

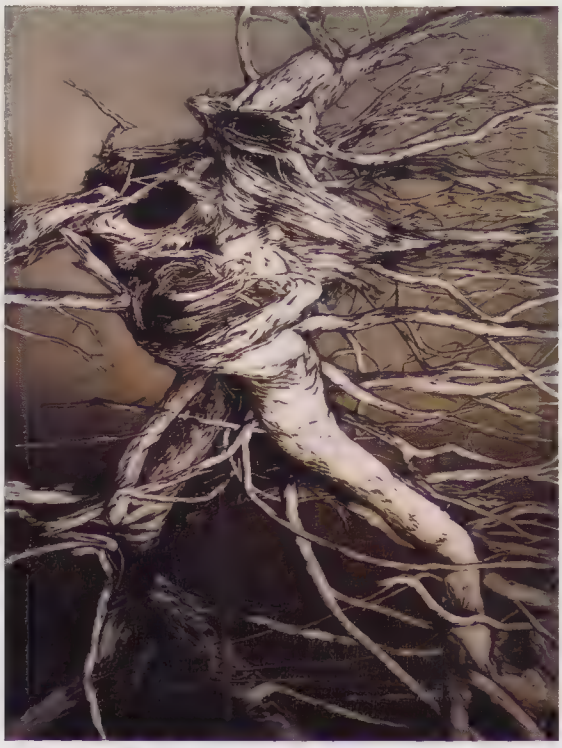
How today's artists play with nature and landscape

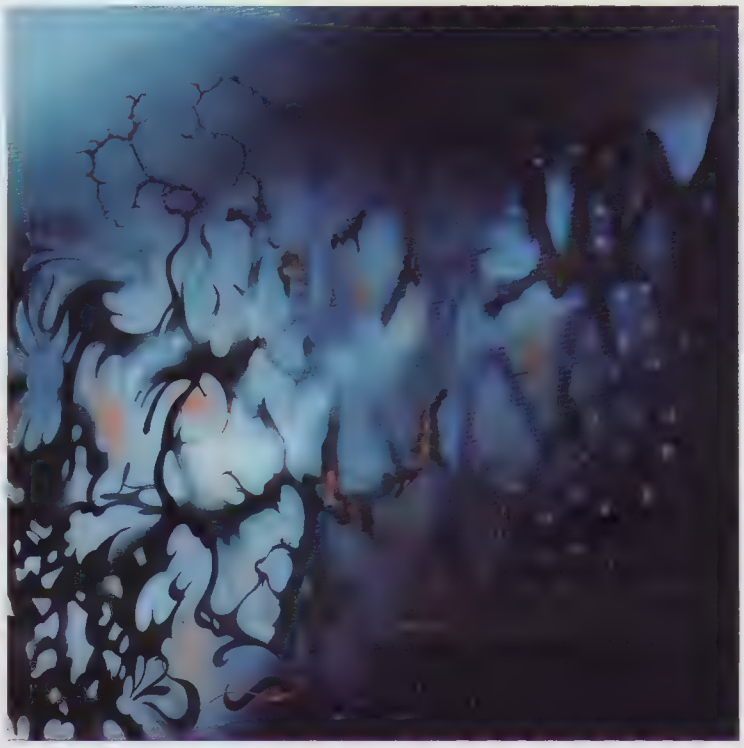
Wilderness launches a new series of biennial exhibitions supported by the Balnaves Foundation. Many of you will recall the series of sculpture exhibitions previously backed by Neil and Diane Balnaves. Amongst them were solo shows of work by Robert Owen, Wolfgang Laib and Bertram Mackennal, and two exciting group exhibitions by younger sculptors: *Still Life*, which included Ricky Swallow's mesmerising wood sculptures and *Adventures with form in space* with the extraordinary room of hundreds of shimmering suspended coloured balls by Nike Savvas, a work which was subsequently purchased by the Gallery.

This new series looks entirely at contemporary Australian art. The first considers painting, the second photography and the third is back to sculpture and installation. *Wilderness* focuses on contemporary painting that considers how nature and landscape are as entwined in our minds, memories and imaginations as much as they are in reality. The exhibition is not about observed landscape, but about imagined regions, psychological landscapes, creatures both natural and unnatural, the importance that ideas of the 'wild' still play in our minds and lives, and how we inscribe nature with memory and meaning.

The concept of 'wilderness', of a land and nature unspoilt by humankind, only became prevalent as man no longer lived in the wilderness itself and urban life and cultivated nature became demarcated from 'untouched' areas. This also removed humankind from this new notion of land as if to say that only landscape untouched by man was wilderness, the pristine being more valuable than land on which our mark was apparent. The idea of 'wilderness', of an intact nature that pre-exists human intervention, seems to serve an important psychological need, though in reality such areas are virtually non-existent today.

For the artists in this exhibition, 'wilderness' is not an actual place, but a desire to explore what nature and the wild means in our minds and imaginations, of what fertile ground this can become for engaging narratives and an evocative imagery in contemporary painting. Inevitably there is often an uncanny or haunting quality to the works as the artists paint lands half remembered and half dreamed up, realms from the subconscious, beautiful and threatening, natural and unnatural. The 14 exhibiting artists are Del Kathryn Barton, Andrew Browne, Daniel Boyd, Stephen Bush, Tony Clark, Julie Fragar, Louise Hearman, Fiona Lowry, Nigel Milsom, James Morrison, Alex Pittendrigh, Mary Scott, Megan Walch and Michael Zavros.





An element of the fantastic can be found in many works in the exhibition – for example, Megan Walch's fantasy forms, which are decorative and entangled, part of the undergrowth of a vivid imagination. Almost Dr Seussian, they visually entwine us within the picture as we follow their loops and dips, tracing an image that is part representation and part pure abstraction. Inspired by the local landscape and by an exploration of naturally occurring biological structures, the *Into the wild wood* series has developed in response to Walch returning to Tasmania after many years living overseas. Home is here a place where you are clutched at and caught up in the undergrowth, as well as a place of natural beauty and comfort. The psychological re-engagement with ideas of home and place is also embodied in the fact these painted forms resemble neurotransmitters, the information pathways in our minds which can pulse at times with an anarchic energy.

Mary Scott's paintings are exaggerated close-ups of the contents of a display case of hundreds of hummingbirds in the Natural History Museum in London. While it may seem bloody-minded now, the collection and display of creatures from all over the world was motivated by a quest for knowledge and public edification – yet it could also slip into an aesthetic pursuit in such extraordinary arrangements as this. Scott does not literally depict the displayed birds, but transforms them through colour shifts, a flattening of spatial depth, and a reworking of visual elements. In her paintings, against a pink, mauve and blue camouflage background, the birds seem to hover and lurch into our space as if to ask what motivated us to collect and entomb them like this in the first place.

More realistically painted are Daniel Boyd's wild animals, such as a lion reclining in a pride of zebras from the series *Freetown*. And yet these, too, are unreal, as the image is bounded by a white border and text which seems often derived from pop songs or catch phrases, such as *Feeling good* or *I'm going to miss you*, that bring these scenes of wildlife back into the clichés of human emotions. Boyd conceives of the lions as having been freed from captivity back into the wild, adjusting to their new circumstances, surrounded by abundance but not sure how to engage with it. The title *Freetown* refers to the city of the same name in Sierra Leone, established in the 19th century for emancipated slaves to return to following the abolition of slavery. Taken from their own cultures in the first instance, enslaved in foreign countries, returned to Africa but now not belonging there or anywhere else – layers of possession and dispossession resonate from this history and these paintings.

History is apparent in Tony Clark's paintings as well, as he finds a source for his work in the conventions of classical landscape painting – picturesque framing trees, rocky outcrops, misty atmospheres and the distant horizon. And while this may be over familiar they still have the power to move us. This conflict between repeated convention and beauty is most apparent in *Sections from Clark's Myriorama*, a project Clark has pursued since 1985, inspired by John Clark's 1824 parlour game of the same name in which panels could be interchanged due to their common horizon line to create almost endless versions of a landscape. In reviving this form Tony Clark has reiterated the originals democratisation of landscape composition as participatory play. However the suggestion of cynicism also present in Clark's serial repetition is mitigated by the painterly nature of these works and the fact we still respond to their subject as an evocation of a romantic idyll.

An interest in the 17th and 18th centuries, when the genre of landscape painting became accepted in its own right, also informs Michael Zavros' meticulously painted miniature landscapes. These depict the highly stylised formal gardens of that period in which nature has been subjected to a controlling human will. But on the edges, just beyond the fountains, mazes and pavilions, the wilderness hovers ready to claim these idyllic scenes back if we let our attention slip. Within the gardens there are surprises, too, such as a fountain that flows with blood, a pavilion which seems infected with some sort of colour distorting virus, or narwhales which lock horns in a quiet pool. Alex Pittendrigh is another who paints subject matter which recalls this era and the depiction of the romantic sublime: the wild areas where humans discovered their own insignificance before the awe-inspiring power of a God embodied in an overwhelming and magnificent nature. Pittendrigh paints volcanoes as a swirling vortex of erupting stylised paint and form, both decorative and disturbing. These works embody a sensation of imploding – where paint is molten magma itself – and their highly decorative stylisation recalls the symbolists and decadents of the late 19th century, that period just before the modernist avant-garde which banished decoration from art practice.

Andrew Browne's stumps and trunks and trees seem to have come from some far away forest, but are actually all found near his inner city Melbourne studio.

Far left: **Andrew Browne** *Time (Visitation #3)* 2009. Oil on linen 240 x 179 cm. Courtesy of Tolarno Galleries, Melbourne; Kaliman Gallery, Sydney.

Left: **Megan Walch** *Wild Wood #1 (maj.)* 2009. Oil on canvas 112 x 112 cm. Courtesy of Criterion Gallery, Hobart.

Right: **Tony Clark** *Landscape 1* 2008. Acrylic on canvas 137.5 x 137.5 cm. Courtesy Roslyn Oxley9 Gallery, Sydney; Murray White Room, Melbourne

All works © the artist.

WILDERNESS

Balnaves contemporary: painting
Rudy Komon Gallery, upper level, free
March 5 – May 23

In one work a cluster of dead branches is transformed into an anthropomorphic figure striding across the painting as if it were straight from a threatening fairy tale. In another, branches surround a central void, somewhere which seems threatening and unknowable but which embodies a painterly tension between the representational branches and the black abstract monochrome which represents the void. Nigel Milsom also begins with a monochrome background from which emerges the figure of a bird in flight which dominates his latest series of works. In these the bird fragments and regroups across multiple canvases, recalling early 20th century cubist and vorticist experiments with form and depicting movement in space. In some images the bird is very present and depicted in some detail, in others the bird is just a flutter of wings or suggestion of movement in an almost black painting.

A highly fertile imagination and a somewhat dark subconscious inform the work of both Louise Hearman and Stephen Bush, though Hearman's small scale, tonally consistent paintings appear very different from Bush's large discordantly pop coloured immersive works. Hearman exhibits her paintings in groups which together form a cluster of surreal landscapes in which disembodied heads hover over clouds, young girls walk into the earth and a bird stands on the ground in front of a giant, gently grimacing mouth. Each work seems full of portent and significance, but just what is occurring is hard to define in the same way it is hard to remember what a dream meant when we wake up. Stephen Bush finds his subjects in the paint itself, poured onto the canvas. As it pools and dries, images suggest themselves to Bush: alpine vistas, mountain huts, dams, giant goat heads and log cabins, to give a few examples. Overlaying and emerging from the abstract grounds, these more realistically painted subjects are both surprising but mysteriously connected across vast landscapes. The exhibition features the magnificent *I am still what I meant to be*, purchased by the Art Gallery Society's Contempo group in 2009, a significant new addition to the Gallery's collection which featured in the December 09-January 10 issue of *Look*.

Del Kathryn Barton and James Morrison both labour meticulously over their surface mark-making, with every stroke, dot and run of paint counting. In *Freeman Dyson* 2008, Morrison paints a male figure prone in a landscape, reaching out as he seems to merge into and from the earth itself while crows and magpies pick through the rocks nearby. Even though the work seems located in the Australian bush, the dense layering of meticulously painted detail in these works suggests something of the experience of lush tropical forests in Papua New Guinea where Morrison grew up. Barton's vast painting *We too have been there, though we shall land no more* 2009 is over seven metres long and depicts a primordial scene in which glistening plants, beautifully groomed creatures and woodsprite-like figures, which could be male or female, gather around a lake. This extraordinary work, quite epic in scale and realisation, is a sort of magnum opus which embodies Barton's key interests in a fecund fusion of creation, sexuality, nature and art.

In contrast Julie Fragar's paintings are small, diaristic and intimate, portraits of family, friends and herself worked up from photographs. These are very painterly works in which the brushstrokes are evident as they build up form and image, varying from work to work depending on the effect Fragar wishes achieve in depicting the subject. In a new series, Fragar paints a friend, Jason, deer hunting, a confronting subject in which man's desire to dominate nature is reiterated even when there is no question as to who has won this battle any more. Nearby, Fiona Lowry's large airbrushed paintings are also painted from photographic source material. These works have a lyrical hazy softness in which the figures almost disappear into the surrounding landscape, a beauty which belies their disturbing subject matter of naked men tied up in the bush. It is unclear if these men are victims or willing participants in their captivity.

Whereas the paintings in *Wilderness* are stylistically diverse, the artists are linked by a common approach to depicting a wild life that is as much within us as 'out there'. From alpine landscapes to purely invented but seemingly natural forms, these artists all ask us to look further at the world around us and to question just how natural nature is and what we expect to find when we look at the landscape. These paintings convey a vision of wilderness as firmly located in our psyches as it is any national park or unspoilt tract of land, one which can be comforting and familiar or confronting and disturbing. Either way, 'wilderness' becomes much more than just a place untouched by man, rather it is intimately linked to our most fundamental thoughts, pleasures and anxieties.

WAYNE TUNNICLIFFE
Senior curator, contemporary art

SOCIETY SCHOLAR

Exploring Symbolist practices across the world

John White Alexander *Isabella and the Pot of Basil* 1897. Oil on canvas 192.09 x 91.76 cm. Museum of Fine Arts, Boston. Gift of Ernest Wadsworth Longfellow. Photograph © Museum of Fine Arts, Boston. Opposite: the "inspired" sculpture court within the newly opened wing of New York's Metropolitan Museum of Art.

When I spoke of the Art Gallery Society professional development scholarship that had funded my trip to America with curatorial colleagues I met there, I was repeatedly met with envious responses. Despite the American art world's reputation as a pinnacle of private philanthropy, I was told that funding for professional development opportunities, such as the one offered by the Society, are rare. I was well aware before I embarked on this trip of the invaluable experience that was before me. If the responses of my American colleagues were any indication of the significance of this scholarship, then the impact of its benefits were overwhelmingly apparent on arrival, when I wasted no time in embarking on my month-long study.

I set out to use the scholarship to facilitate an immersive study of several of the outstanding art collections in the United States. They were chosen for their relationship to three aspects of my work at the Gallery: developing an exhibition on 19th century Australian Symbolism, via research on the movement's European foundations and their impact on American artists; my study of sculptural practices of the 1980s and 1990s; and a more general focus on modernism through paintings and sculpture of the late 19th and early 20th centuries, in order to explore links with the Gallery's Australian collection. My itinerary included various museums in Chicago, Boston, Rhode Island, New Haven, New York, Philadelphia and finally Washington.

While I had proposed to focus on three areas of study, it was impossible to limit myself to them, given the extent of these cities' art collections. The highlights of the trip were therefore as wide-ranging as 'discovering' the most superb exhibition on Venetian High Renaissance sculptor Tullio Lombardo at the National Gallery in Washington, to the breathtaking experience of the DIA Foundation at Beacon in upstate New York, particularly the consuming sensation of a walk through Richard Serra's colossal elliptical steel structures that are held there.

Despite many significant digressions, my key focus remained on Symbolism and related art movements, in order to assess its influence on artists in Australia. Symbolism originated as a literary movement in Paris in 1886, but its theories – opposing Naturalism and promoting an art of suggestion and sensations rather than of description – were quickly adopted by visual artists and musicians alike. Symbolism developed from this Parisian movement into somewhat of an artistic phenomenon, and by the end of the 19th century its theories had permeated visual practices throughout Europe. Given this broad geographical expanse, its varying cultural milieus and the wide ranging responses of individual artists, precise definitions of Symbolism can be difficult to maintain and there has been much discussion regarding the terms by which to categorise it. In the context of a myriad questions and arguments that the literature raises, the opportunity to consult painting and sculpture practices shaped by Symbolist concepts, was crucial.

My research on Symbolism was specifically enhanced by the collections at the Art Institute of Chicago, Boston's Fine Arts Museum, Philadelphia Museum of Art and of course New York's Metropolitan Museum of Art – where I also saw the recently opened wing of American art and its inspired sculpture court. These collections in particular instilled a greater sense of the extent of Symbolist practices. I was struck by

the complexity and scope of its content and aesthetics which range, for example, from the avant-garde practice of artists such as Paul Gauguin or Maurice Denis to the strange monumental hyper-realism of Léon Frédéric. I was able to study the works of key artists who had influenced Symbolism, including many by Gauguin (I think there must be more of his paintings in American collections than in Paris), Pierre Puvis de Chavannes, Edvard Munch, Gustave Moreau and Odilon Redon, but also those less familiar such as the already mentioned Frédéric (Belgium), Hans Thoma (Germany), Eugène Zak (Poland) and Ferdinand Hodler (Switzerland).

It was not only the artworks themselves that were instructive, but also their presentation. The fine arts were displayed amongst art nouveau objects of the decorative and applied arts which were related not just by this aesthetic, but by an emphasis on sensuous surfaces which promoted an imaginative over an imitative reality. Painting and sculpture were presented within this broader context of European *fin de siècle* culture, when artists' exploration of Symbolist ideas through new styles and techniques paralleled a drive to break down traditional hierarchies between the arts and crafts. In Chicago and Washington I saw exceptional works by Gauguin in ceramic, furniture design, and even a pair of wooden clogs that he had carved and decorated.

My research encompassed the impact of Symbolist practices in America, which I was particularly keen to use as a comparative model of study with Australia. The works I sourced suggested that while American artists travelled in droves to Paris in the late 19th century, their response to the movement was not pronounced. American artists tended towards allegorical models of art perhaps given a culture which maintained a greater attachment to realism in late 19th century art. For example, Abbott Handerson Thayer, an American known for his paintings of angels, used these female figures as allegorical representations of virtues, rather than as a means of evoking deeper psychological sentiments that the Symbolists often sought through such ethereal figures. There are, of course, exceptions and another highlight of the trip was to see John Alexander White's arresting work *Isabella and the Pot of Basil* (1897) at the Boston Museum of Fine Arts. Painted while the artist was in Paris, it has to be the key contribution to Symbolist art from America, and interestingly for my purposes, a subject based on a poem by Keats which the Australian artist Sydney Long also painted in 1904.

Symbolism has been reductively viewed as a last romantic indulgence of the 19th century, or as a 'bridge' between cultures of that century and the 20th. It struck me instead as part of a complex struggle toward a new modernity, through an art which merged the nostalgia of myth and a quest for spirituality with the emerging science of the subconscious into subjects of potent transformations. It is these and related ideas that I now seek recontextualise in terms of Australian practices.

I would like to again thank the Art Gallery Society for the wonderful experience and opportunities that the professional development scholarship allowed for, and the many facets of investigation that it opened up for me to pursue.

DENISE MIMMOCCHI
Assistant curator, Australian art

WOOF! WOOF!
Australian art history gone to the dogs

Augustus Earle *Solitude, watching the horizon at sun set, in the hopes of seeing a vessel, Tristan de Acunha in the South Atlantic* 1824. Watercolour 17.5 x 25.7 cm. Image courtesy National Library of Australia. Previous page: **Frank Hinder** *Dog gymkhana* 1939. Pencil and tempera on paper on hardboard 73.7 x 54.6 cm. Purchased 1967. AGNSW collection.

Steven Miller, the Gallery's archivist and acting head librarian, has unearthed the "real" history of Australian art. Yes, he has a smile on his face when he says it, but there are genuine reasons for his declaration that dogs have been prime movers in the development of Australian art.

So much so that he has written a book about it, *Dogs in Australian Art*, due to be published later this year. In the meantime, he gave a talk to Society members, from which *Look* gleaned the following fascinating facts of this canine contribution to our culture.

The first Australian oil painting bought by the Art Gallery of NSW – as distinct from the first acquisition, which was a gift – is *Race to the market, Tahiti* 1880, which has a dog as the central focus, standing proudly on the bow of the boat with his nose pointing the way. This dog was called Tuppeny, he belonged to Nicholas Chevalier and he figures in quite a few of the artist's Pacific paintings, though he probably didn't leave the shores of Britain, being added by the artist when he worked on his travel paintings in his studio.

Augustus Earle's dog Jemmy, on the other hand, was not only a visitor to these shores. It was because of her that Earle came to Australia at all – and since he was the artist who established art as a profession in Australia, you could say this major step resulted from a dog's initiative.

In 1824, artist and dog travelled on a ship as far as Tristan da Cunha, where a violent storm required the ship to moor. Jemmy was overcome by the desire for a run on terra firma and headed off inland with Earle in close pursuit. By the time they got back to the mooring, the ship had gone without them. For nearly a year, he waited for the next boat – there is a drawing of the two of them looking out to sea in search of a sail – which happened to be going to Australia. And so did he, with Jemmy in tow.

Dogs were among the disembarking passengers of the First Fleet, including Governor Phillip's greyhounds. They soon mingled blood with the indigenous dingo. Dogs were one of the few things that indigenous Australians took from the white settlers that didn't kill or enslave them, Miller observes. In time, a native crossbreed – the 'kangaroo dog' – emerged. It is interesting to see S.T. Gill's hunting scene in which the ferocious and resilient 'kangaroo dog' was assisting the settlers in harvesting the wildlife.

Although Ludwig Becker, the official artist with the ill-fated Bourke and Wills expedition in 1860-61, died on the journey, he had already sent back to Melbourne a collection of watercolours. One of them "looks at the outback through the eyes of the dogs", says Miller, calling into evidence the scientific theory that dogs see the world dichromatically, in blue and yellow. So, while viewers of the watercolour might be rhapsodising over Becker's truthfulness in presenting the continent's barren centre as all blue sky and yellow ground, Miller knows otherwise. "It is the first example of the dog-privileged vision in Australian art", he says.

It may be curious to some fellow dog-lovers that Miller should allow a hint of surprise in his voice as he notes that in the 19th century "portraits of dogs were commissioned as if they were members of the family" or that Septimus Power's dog paintings were the top sellers of his time, commanding huge prices in the midst of the Great Depression. These days there must be generations of photographs with beloved dogs the centre of attention.

Artists often painted their dogs, as visitors to the recent Rupert Bunny exhibition will have observed. Other examples are Roy de Maistre's ubiquitous poodle and Norman Lindsay's pug, Goozle Gub Gub, leading the chase in a traditional hunt picture. Arthur Boyd's symbolic black dog has its sources in many real dogs. Arthur Murch painted his Manchester terrier in a work recently given to the Gallery, the subject of a future *Look* article. And William Dobell was such a lover of dogs that it was once said the sign of authenticity of a Dobell work was dog hair in the paint.

No one would suggest the haggard hounds of Russell Drysdale's outback works were representative of any canine of his own. They show how the Australian artistic world polarised after World War II, with two distinct schools of dog painting emerging: "the skinny mongrel school of Melbourne and the contented dog school of Sydney. Artists Donald Friend and David Strachan painted dogs relaxing on the beach and lounging in the laps of their owners in Sydney".

But there is no suggestion of sentimentality in Frank Hinder's sinewy, cubist-influenced *Dog Gymkhana* which, happily, is in the AGNSW collection, along with a series of studies leading up to it.

Today's artists continue to feature dogs in their paintings – people like Louise Hearman, Rosalyn Piggott and Graeme Drendel, whose pugnacious Jack Russells so delighted one of his clients that he did a portrait of them on request.

Miller has the last word: "Although a new history of antipodean creativity centred on the dog might appear a little facetious, there is a serious point to be made. Something which artists have loved and lived with, have observed intently and celebrated in their work, can be a useful lens through which to view a tradition. Australian landscape, history, mythology, portraiture: these have all been used in this way. Why not the dog?"

JILL SYKES

We will alert you to the publication of Dogs in Australian Art as soon as it happens.

NEW COLLECTION STORE

AGNSW deputy director Anne Flanagan, who has supervised the Gallery's building projects in the past decade, describes it as a giant esky. It's the new collection store that rises two storeys above a site in Sydney's inner west – just 15 minutes away from the Domain on a good traffic day.

The 5000 square metre facility, designed by Johnson Pilton Walker, is constructed from tilt-up concrete panels that are insulated and metal clad to provide a thermally robust building with few windows. Not unlike the principle of an esky: no frills, efficient and stable containment – eco-conscious, too, in the use of recycled waste for the modest plant – with state-of-the-art storage systems inside.

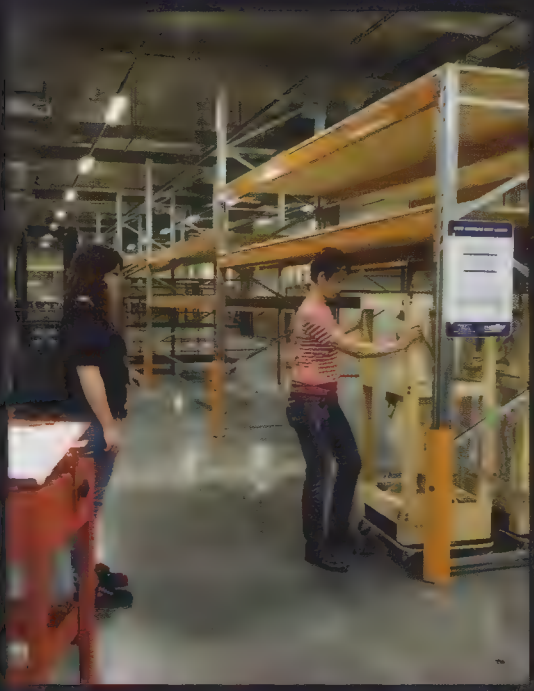
With 13,000 artworks transferred to an area nearly three times the size of what was available in the Gallery – you may recall the packing article in September *Look* – the collection store is expected to cover its painting needs for the next 15 years. It has, for instance, 3.5 kilometres of painting racks spread over 325 sliding screens. Extra large paintings and objects have a special area.

Shelves can each take up to half a tonne load of small sculptures and there are machines to reach those at the top. Drawers can be held open and locked. Individual archival boxes have been made for Japanese screens. Cabinets hold PNG masks. Every storage detail has been considered by Anne Tregeagle, who managed the fitout with Emma Smith, the Gallery's senior collections registrar.

In addition to the storage facility, there is a photography studio, a quarantine room that can be sealed, and a preparation and conservation area to prepare works for travel to exhibitions. The new photography studio includes a section of black roof to stop reflections and an area designed to look like the Gallery so works can appear to be pictured in situ while actually being documented in ideal conditions with studio lighting.

The collection store, funded by the state government, has been built by the AGNSW on land owned by the Ministry for the Arts.

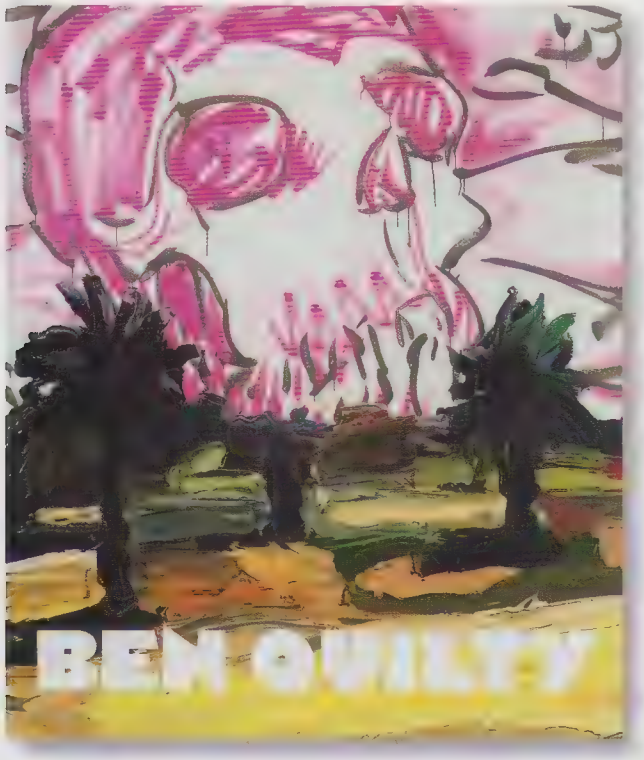
JILL SYKES



The Gallery's new collection store in its early stages of building, completion, fitting up and at the start of the unpacking process – check out the avenues of painting racks (top right) and mobile compactor units (left).

Photos by Jenni Carter

IAN HOSKING, **SYDNEY HARBOUR: A HISTORY** University of New South Wales Press hb $49.95
PETER TIMMS, **IN SEARCH OF HOBART** University of New South Wales Press hb $29.95
RICKY SWALLOW: WATERCOLOURS University of Queensland Art Museum pb $45 (above)
MARGARET OLLEY: LIFE'S JOURNEY University of Queensland Art Museum pb $40
BEN QUILTY University of Queensland Art Museum pb $59.95 (below)



A boring monoculture where there should be a broad ecology

I returned recently from a short trip to the United States where I spent time in Brooklyn and Harvard, and where I was reminded of one of the great commandments of bookselling. Be interesting.

I saw books I hadn't seen before and, I should note, that apart from a few exceptions, what grabbed my interest were not new releases. Instead, it was terrific sections of literature, crime, children's books with good recommendations of what to read next, and history with real depth that kept me browsing when I should have been out sightseeing.

It sounds simple really. After all books are, for the most part, inherently interesting, so it shouldn't be too difficult to put together a bookstore that is engaging and diverting.

But there has been a trend since the early 1990s, one I have commented on before in these pages, for publishers to focus on 'bestsellers'. In this model of publishing a successful book is manically followed up with lots of 'me too' publishing. The collateral damage from this policy is that instead of a broad ecology of books on publisher's lists and on booksellers' shelves, there is instead a boring monoculture. (May the gods of bookselling save us from celebrity chefs and vampires.)

In many ways booksellers haven't helped the situation by jumping on the bestseller bandwagon. Think of all those stores that confront you as you walk by the '3 for 2' promos and the discounted 'bestsellers'.

One of the hidden prices to be paid for 'bestseller' focus is the actual price of books. Walk to the shelves in other parts of the discounting store and you will find that there are plenty of books being sold above recommended retail price (but you won't find big signs trumpeting this!). We at the Gallery Shop don't do that – but chain stores and discounters need to get back those reductions on vampires and chefs somehow.

Yet, as physics tells us, for every action there is an opposite and equal reaction. Thus it is the big discounting chains that are suffering (Borders UK has gone under, Borders Australia bought out by a rival) and smaller specialist stores that are, if not thriving, then at least finding a real place in the market and doing innovative interesting things – something I might discuss in another piece.

While the reaction may not be so dramatic in the publishing world, there are certainly some very interesting things going on. Perhaps because their financial model differs from the usual commercial publishers, a number of university presses in Australia are being creative in their publishing and taking it in new directions.

Worth keeping and eye on is University of NSW Press, which is pursuing a somewhat old model of publishing in a slightly new guise. Once upon a time publishers were creative people who came up with great ideas for a book and then went about working with an author to shape and design the book. Ideas and creativity are at the heart of such publishing, not chefs and vampires. The recent *Sydney Harbour: A History* by Ian Hoskin falls into this category. As does their new series of non-fiction personal journeys through Australian cities by writers best known for their work in other genres. Already we have had Peter Timms' *Hobart* and later this year we will get Matthew Condon's *Brisbane*, my partner Delia Falconer's *Sydney* and Sophie Cunningham's *Melbourne*.

In Queensland, the University of Queensland Art Museum is producing small books that are well thought out and well made, such as *Ricky Swallow: Watercolours*, *Margaret Olley: Life's Journey* and *Ben Quilty*. These books have found their place amongst some behemoths this year – some terrific like Murray Bail's *Ian Fairweather* and others that make one wonder why they were published in the first place.

RICHARD HARLING
Gallery Shop manager

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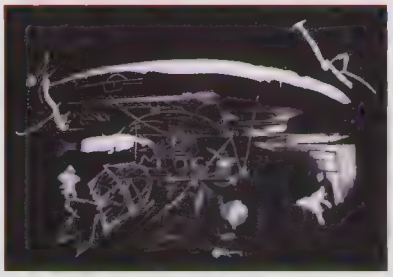

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Vincent van Gogh Van Gogh's bedroom at Arles 1889, Musée d'Orsay, Paris,
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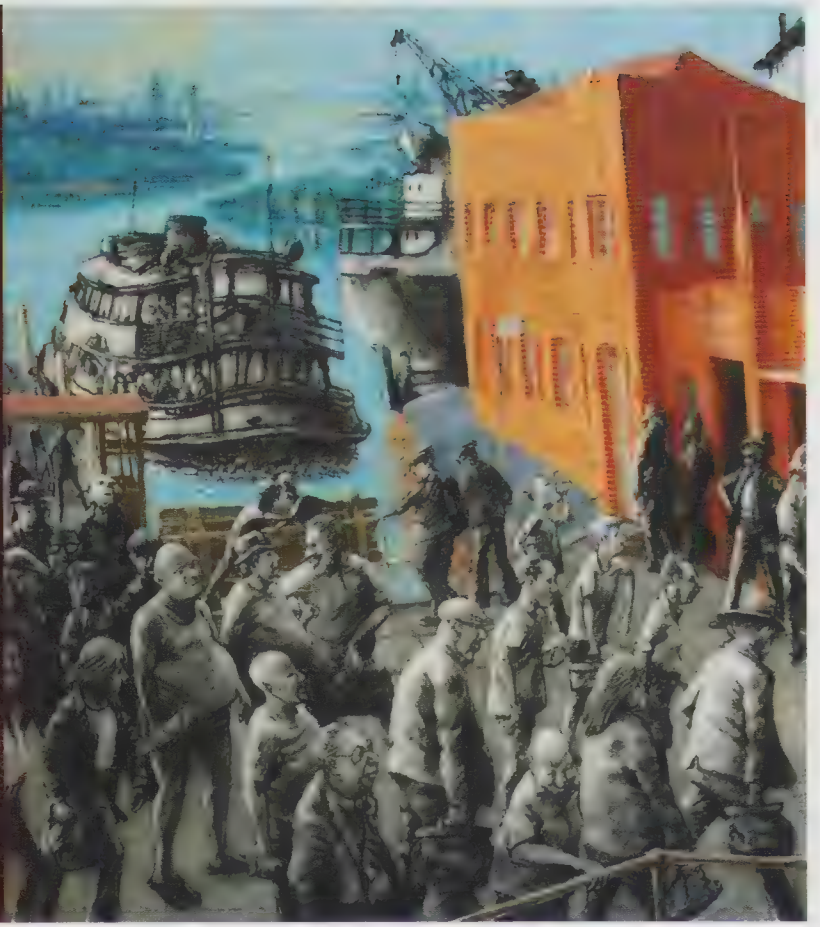

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William Kentridge: I am not me, the horse is not mine

Cockatoo Island until Sunday 28 March 2010. Hurry last weeks!

South African artist William Kentridge is among the most highly regarded artists of his generation. His exhibition, *I am not me, the horse is not mine*, was one of the stand-out artworks of the 2008 Biennale of Sydney. The video installation has now been re-installed in its original location on Cockatoo Island with the support of the Harbour Trust and the Anita & Luca Belgiorno-Nettis Foundation.

A series of video projections that fill an entire room, *I am not me, the horse is not mine*, is based on The Nose (1837) by Nikolai Gogol.

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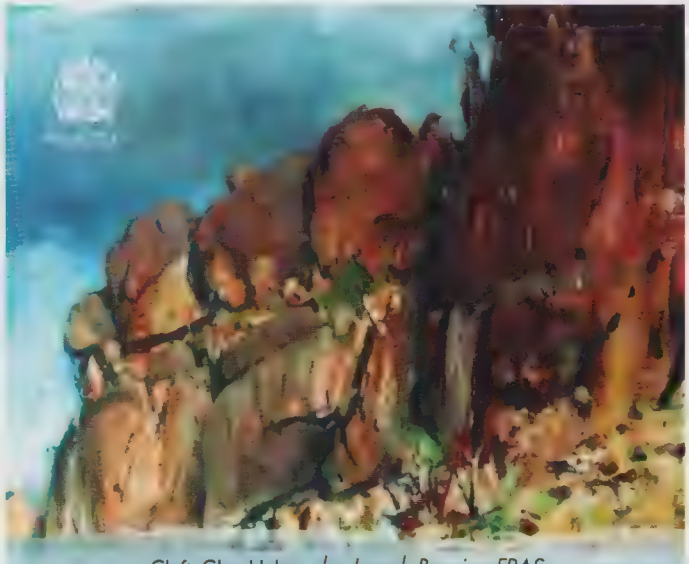

Cleft, Glen Helen - *by Joseph Bezzina FRAS*

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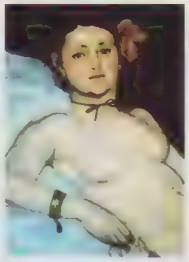

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Erica Beck

Yvonne Langshaw

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Judy Daniel

Terry Swann

6 – 20 march 2010

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ART 2K

1 MARCH – 3 APRIL 2010

Saturday 6 March 2010

Brett Bailey, Shelley Burnham, John Caldwell, Liwanna Chan, Kent Chuang, John Coburn, Geoff Dyer, Peter Kingston, Janis Lander, Geoff Levitus, Nancy Ma, Kristine McCarroll, Max Miller, David Moore, Makinti Napanangka, John Olsen, Paul Partos, Ian Preston, Katie Qian, Lloyd Rees, William Robinson, John Seed, Tim Storrier, Hong Tong, Susan Wangi Wangi, James Willebrant, Fangmin Wu, William Yang.

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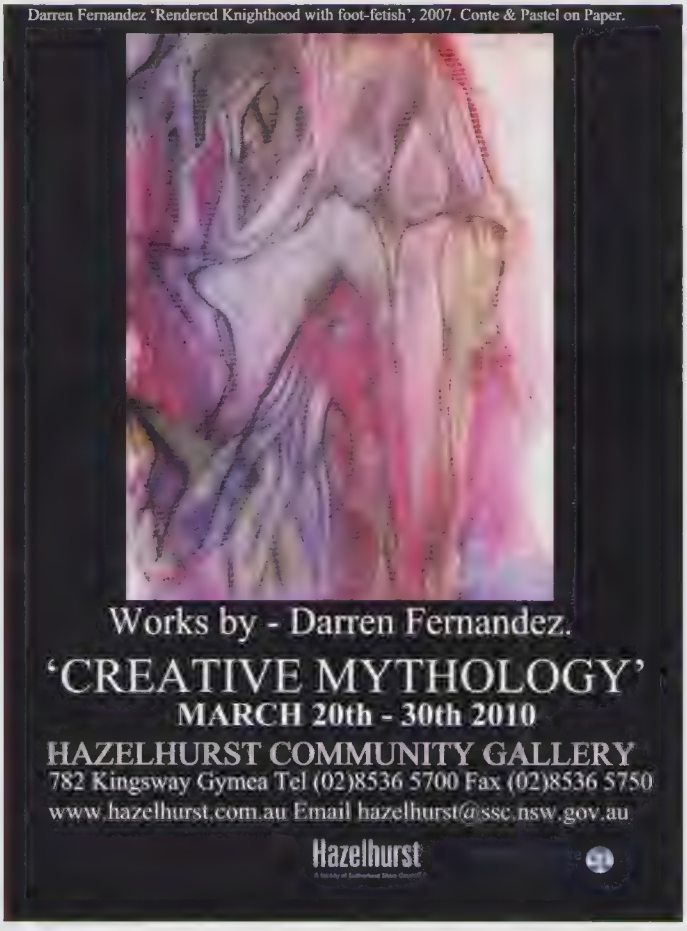
Darren Fernandez 'Rendered Knighthood with foot-fetish', 2007. Conte & Pastel on Paper.
Works by - Darren Fernandez.
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TOUR PROGRAM 2010–2011

JUNE

- ✶ **Paris: revolutionary city** – A two-week residential tour
- ✶ **Berlin and Dresden** – History, art and culture in northern Germany

SEPTEMBER

- ✶ **Barcelona to Nimes** – A medieval journey
- ✶ **Bulgaria and Romania** – Europe's last frontier
- ✶ **Grand tour of France** – From Provence to Paris
- ✶ **Croatia and Montenegro** – Dubrovnik, Split and the Istrian peninsula
- ✶ **North East USA** – Art, history and culture in Boston, Washington and New York

OCTOBER

- ✶ **Exploring northern Italy** – A food-lovers tour of Friuli, the Veneto and Piedmonte
- ✶ **Istanbul and Venice** – A tale of two cities
- ✶ **Verdi and Puccini's Italy** – Milan, Parma, Venice, Lucca and Rome
- ✶ **Sicily and the Aeolian Islands** – 3,000 years of civilization
- ✶ **Grand tour of Italy** – Bay of Naples, Rome, Umbria, Florence and Venice

NOVEMBER

- ✶ **Paris and New York** – Old world and new
- ✶ **Oman and the Gulf States** – From Dubai to the Red Sea
- ✶ **Royal Cities of Indochina** – Sukhothai, Chiang Rai, Luang Prabang and Angkor

JANUARY

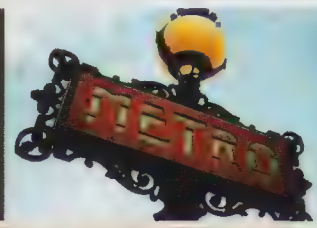
- ✶ **Nefertiti's Egypt** – The classic sites, including a Nile cruise
- ✶ **Roman North Africa** – Tunisia and Libya
- ✶ **Classical Rome Summer School** – In conjunction with the University of Sydney

MARCH

- ✶ **Venice: city, republic and empire** – A two-week residential tour
- ✶ **Grand tour of Spain** – Barcelona, Madrid, Seville and Granada
- ✶ **Rome: Classical, Renaissance and Baroque** – A two-week residential tour

APRIL

- ✶ **Grand tour of Italy** – Bay of Naples, Rome, Umbria, Florence and Venice
- ✶ **Istanbul and the Sea of Marmara** – Includes Gallipoli, Iznik and Bursa
- ✶ **Iran** – The civilisations of Persia
- ✶ **Jordan and Syria** – Amman, Petra, Palmyra, Aleppo, Damascus and Baalbek



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AGSNSW *membership*

Be part of the art

Share the benefits of membership including receipt of the Society's terrific monthly art magazine *Look*, the members' e-news *Peek*, Contempo's extra social dimension to enjoying art, free viewings, up to 35% discount on exhibitions, access to the Members' Lounge, discounts in the café, restaurant and Gallery Shop, information and discounts on a range of lectures, parties, films, courses and events.

NEW MEMBERSHIP APPLICATION

Please do not use this form to renew your current membership

YES I WISH TO:

- ○ Join the Art Gallery Society of New South Wales
- ○ Buy a gift membership
- ○ I have been a member before. Old member no: _____

Please allow up to 14 days for receipt of your membership card welcome pack.

MY DETAILS

(If buying a gift membership, provide GIFT GIVER'S DETAILS.)

1. Mr/Mrs/Ms/Dr _____
FIRST NAME SURNAME

2. Mr/Mrs/Ms/Dr _____
FIRST NAME SURNAME

Address _____

Suburb _____ State _____ Postcode _____

Phone DAYTIME ( ) _____ AFTER HOURS ( ) _____

1. email _____ DOB / /

2. email _____ DOB / /

GIFT RECIPIENT DETAILS (IF APPLICABLE)

Please send gift pack to ○ Gift recipient ○ Me by __/__/__

Please send future renewals to ○ Gift recipient ○ Me

Please allow 14 days for delivery or call 9225 1878 for urgent requests.

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Suburb _____ State _____ Postcode _____

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Message for gift card _____

I am interested in receiving:

○ Contempo e-news ○ Corporate membership information

To join the Society, call 02 9225 1878 or mail this form to Art Gallery Society of NSW, Art Gallery Rd, Sydney NSW 2000 www.artgallerysociety.org.au

JOIN FOR 1 YEAR OR SAVE WITH 3 YEAR MEMBERSHIP

MEMBERSHIP CATEGORY	1 YEAR	3 YEAR (SAVE 10%)	
Individual	○ $107	○ $290	$ _____
Joint (2 people, same address)	○ $142	○ $375	$ _____
Household (2 adults, 2 children)	○ $167	○ $430	$ _____
Contempo			
Individual	○ $107	○ $290	$ _____
Joint	○ $142	○ $375	$ _____
Premier	○ $250	○ $680	$ _____
Student	○ $60	○ N/A	$ _____
Full time student ID no: _____			
Country over 80km from Sydney			
Individual	○ $95	○ $250	$ _____
Joint	○ $117	○ $315	$ _____
Household	○ $145	○ $390	$ _____
For **overseas** please add $65 (1yr) & $195 (3yr) postage & handling			P&H $ _____
Gift membership (refer to membership categories & rates above)			
Membership category : _____	○ 1 Year	○ 3 Years	$ _____
		TOTAL	$ _____

Sign up for Automatic Membership Renewal & save $10 on joining – ($10)

○ Yes, I _____ (signature) authorise my membership to be renewed automatically when it falls due, using the credit card listed below. I may cancel this agreement at any time.
Not available for student membership.

FINAL TOTAL $ _____

PAYMENT METHOD (please tick payment options)

Please accept my payment of $ _____ by: Today's date __/__/__

○ **CREDIT CARD** ○ American Express ○ Visa ○ MasterCard

Card Number |__|__|__|__| |__|__|__|__| |__|__|__|__| |__|__|__|__|

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○ **CHEQUE** payable to Art Gallery Society of New South Wales

- Prices include joining fee (except for students and premier members) and are inclusive of GST.
- Three year membership fees are non-refundable.
- For membership renewal please see our website: www.artgallerysociety.org.au

Privacy statement: the Art Gallery Society of New South Wales respects information privacy. To see our full privacy policy please go to www.artgallery.nsw.gov.au/membership/privacy or call (02) 9225 1878.

OFFICE USE ONLY ○ Free admission ticket ○ Pack ○ Cash ○ OTP ○ MD ○ ML ○ ID

TICKET *application*

EVENT	MEMBERS	NO. OF TICKETS	NON-MEMBERS	NO. OF TICKETS	TOTAL
Cinema's History lecture series (starts Fri/Sat Mar 19/20) Single lecture	$34		$44		
Cinema's History lecture series (starts Fri/Sat Mar 19/20) Full subscription	$258		$357		
Edo City lecture series (starts Wed Mar 24) Single lecture	$30		$40		
Edo City lecture series (starts Wed Mar 24) Full subscription	$80		$110		
Victorian Visions lecture series (starts Wed Apr 7) Single lecture	$15		$20		
Victorian Visions lecture series (starts Wed Apr 7) Full subscription	$75		$105		
Art and Australia lecture series Single lecture	$25		$35		
Art Club Sat Mar 6 / Sun Mar 7 (please specify session)	$25		N/A		
Contempo Street Scene Sat Mar 6	$25		$35		
Absolute Beginners – Charcoal Fri Mar 12	$45		$50		
Resonate performance – Mighty Voices Fri Mar 12	$68		$78		
Teenage art workshop – Sculptures in clay Sat Mar 13	$30		$40		
Private Eye – Cressida Campbell Sat Mar 20	$35		N/A		
Gallery Express (tour only) Single session Thu March 18	$38		N/A		
Gallery Express (tour only) Full subscription (Thursdays only)	$340		N/A		
Contempo High Tea Sat Mar 21	$35		$45		
Members' Archibald Party Tue Mar 23	$75		$85		
Skills and Mediums Fri Mar 26	$75		$85		
Walking the Line – Peter Griffen workshop Fri / Sat / Sun Mar 26 / 27 / 28	$295		$305		
Contempo Stencil art workshop Sat Mar 27	$85		$95		
Drawing the Figure I Sat Mar 27	$30		$40		
Drawing the Figure II Sat Mar 27	$40		$50		
Contempo Eckersley's Painting workshop Sun Mar 28	$60		$75		
Archibald portraiture forum Sat Apr 10	$35		$45		
Contempo Mixed Media Sun Apr 11	$75		$90		
Contempo Book Club Sun Apr 18 – The Henson Case	$20		$25		
				GRAND TOTAL	

1. Mr/Mrs/Ms/Miss/Dr _____
FIRST NAME SURNAME

2. Mr/Mrs/Ms/Miss/Dr _____
FIRST NAME SURNAME

Address _____

Suburb _____ State _____ Postcode _____

Phone (daytime) ( ) _____ (after hours) ( ) _____

Email _____

Membership Number (if applicable) _____

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○ **CREDIT CARD PAYMENT** ○ American Express ○ Visa ○ MasterCard

Card Number |__|__|__|__| |__|__|__|__| |__|__|__|__| |__|__|__|__|

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Cardholder's signature _____ card expires / _____

○ **CHEQUE** payable to Art Gallery Society of New South Wales

BOOKINGS + INFORMATION

Have you tried booking online?
www.artgallerysociety.org.au

By phone: 02 9225 1878
Mail: The Ticketing Department
Art Gallery Society of New South Wales
Art Gallery Road, Sydney NSW 2000
All tickets posted unless booking received within 7 days of event, in which case they should be collected at the function.

CONDITIONS
The right is reserved to add, withdraw, reschedule or substitute artists/teachers and/or vary advertised programs, prices, venues, seating arrangements and audience capacity. Ticket holders must comply with the security arrangements for the event and venue.

CANCELLATIONS
Three full working days (Mon-Fri) notice is required to qualify for a refund. All refunds attract an administration charge of 25% of the ticket prices with a minimum charge of $5. Not negotiable.

MEMBERS *events*

MARCH 10

Watercolour Art Club: **John Olsen** *Entrance to the seaport of desire* 1964. Synthetic polymer on canvas 167.6 x 213.4 cm. Gift of Mrs M.A. McGrath 1968. AGNSW collection. © the artist | Contempo Street Scene: **Bonsai and TwoOne** *Somewhere in Between The North and South Pole* 2007-08. 360 x 276 cm. Image courtesy of May's Lane Art Projects © the artists | Private Eye: from the **Cressida Campbell** book *Mandarin with Chinese plate* 2004. © the artist.

3 WEDNESDAY / 4 THURSDAY
LECTURE SERIES
Art and Australia

March 3 & 4 Elizabeth Ellis *Painting the Pacific: the art of Captain Cook's voyages*
March 10 & 11 Paul Brunton
The Argonautic expedition for the study of nature: Banks' artists and his Endeavour collections.
March 17 & 18 Christopher Allen
The idea of the noble savage from the Renaissance to the present day
March 24 & 25 Susan Hunt
Terre Napoleon: the artwork of the Baudin voyage.

6PM-7PM WEDNESDAYS
SINGLE LECTURES $25 MEMBERS
$35 NON-MEMBERS

Series proudly sponsored by

RESIMAC

3 WEDNESDAY
ANNUAL GENERAL MEETING
CONTEMPO

Come and hear the year in review at the Contempo AGM and then enjoy a tour of the Gallery's contemporary collection. For anyone interested in nominating themselves to be on the committee or wanting to volunteer on Contempo events, this is your chance to get involved. Contempo committee members meet regularly to inspire and implement new event ideas to help promote contemporary art. Contempo volunteers are vital to the smooth running of the events and a great way to be involved on a more casual basis. Contempo always enjoys the fresh input from new personalities and invites everyone to consider becoming involved. This is a free night, but capacity is limited so please call 9225 1878 to book your place.

6PM CENTENARY AUDITORIUM
FOLLOWED BY TOUR AND DRINKS
FREE ADMISSION

6 SATURDAY / 7 SUNDAY
ART CLUB
Watercolour

Our monthly program designed for members' children between the ages of 9-12 years. Looking at the work of John Olsen we create our own aquatic garden incorporating drawing skills and using both watercolour and dyes to create a wonderland that would attract insects.

PLEASE CALL 9225 1878 FOR AVAILABILITY
OR CHECK OUR WEBSITE
SINGLE SESSIONS $25

6 SATURDAY
TOUR & TALK
CONTEMPO
Street Scene

Is it art? There is much discussion about how street art fits within the context of the commercial art and institutional framework. See the May's Lane Art Project for yourself and let us know what you think. May's is an outdoor gallery space located in St Peters, in Sydney's inner west. Each month May's invites selected street artists to paint in the exhibition space that consists of 5 panels hung in window spaces along the side of a building in May Lane. At month's end, the panels are taken down and replaced afresh for the next chapter in the project. This tour offers an opportunity to meet May's founding director Tugi Balog, project coordinator Wendy Murray and some of the artists. There will be a guided tour covering the history of the project and an opportunity to see the different styles of street art – many of which grace the walls of May Lane. See for yourself a vibrant display of street art reflecting a new generation of artists.

1PM-4PM
9 MAY STREET, ST PETERS
$25 MEMBERS $35 NON-MEMBERS

12 FRIDAY
WORKSHOP
Absolute Beginners – Charcoal

Artist Brenda Tye introduces novices to the tools and techniques of the practical arts. This month discover the wonderful medium of charcoal as a way to explore and describe tone. No experience needed. Bring an apron.

1PM-4PM MEET IN MEMBERS LOUNGE
$45 MEMBERS $50 NON-MEMBERS

12 FRIDAY
RESONATE
Mighty Voices

José Carbo, baritone, and Rosario La Spina, tenor, are two of Opera Australia's great male voices. In this concert, accompanied by pianist Stephen Mould, they will sing solos and duets of popular classics such as *Granada*, the *Pearlfishers'* duet and *Nessun Dorma* – with just a hint of operatic rivalry thrown in! The concert will be preceded by a champagne reception and private viewing of *Hymn to Beauty: The Art of Utamaro*. Doors open at 7pm. Seating commences at 7.45pm. Call 9225 1878 for availability.

7PM DOORS OPEN
$68 MEMBERS $78 NON-MEMBERS

Series proudly supported by

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13 SATURDAY
WORKSHOP
Teenage Art Workshop – Sculptures in clay

Working artist Ochre Lawson leads this monthly workshop for teens aged 13-17. Suitable for both beginning and advanced students. Go three dimensional with the study of sculpture. Looking at different artists who have sculpted animals, students will make their own sculptures in clay and also learn methods of hand-building, joining and sculptural form.

1PM-4PM MEET IN MEMBERS LOUNGE
$30 MEMBERS $40 NON-MEMBERS

19 FRIDAY
LECTURE SERIES
Rear View Mirror

Christopher Hartney's exciting new Learning Curve lecture series *Rear View Mirror: Cinema's History of the 20th Century* starts this month. See brochure for details and call 9225 1878 for availability.

This Learning Curve event is proudly sponsored by

Arab Bank Australia
We understand you.

20 SATURDAY
PRIVATE EYE
Cressida Campbell

Cressida Campbell is one of Australia's most popular painters and printmakers. Her interiors and still lifes generate waves of superlatives. Cressida is generously opening her studio for members in this Private Eye viewing, to discuss her work and show her works in progress. No large bags, no photography.

1PM-3PM
ADDRESS SUPPLIED WITH TICKETS
$30 MEMBERS ONLY

Contempo High Tea: **Jeffrey Smart** *Central Station II* 1974-75. Synthetic polymer paint on canvas 86 x 100 cm. Purchased 1976. AGNSW collection. © the artist | *Rear View Mirror* lecture series: Marcello Mastroianni and Anita Ekberg in Federico Fellini's *La Dolce Vita*, 1960. Courtesy Palace Film | Teenage art workshop: **Ochre Lawson** *Ship of fools* 2009. Clay, found object, wood with oil patina 37 x 95 x 55 cm. © the artist.

21 SUNDAY
TOUR
CONTEMPO
Contemporary High Tea

The Gallery's modern Australian art collection is among the finest and most representative in the country. Journey with Contempo as we look back over the last century and examine iconic works by leading 20th century artists such as Margaret Preston, Grace Cossington Smith, Russell Drysdale, Jeffrey Smart, John Olsen, John Brack, Rosalie Gascoigne and Brett Whiteley. Be guided around highlights from the modern Australian collection and then discuss the art over a plentiful assortment of delicious savoury and sweet treats and a relaxing tea or coffee. Bookings essential as places are limited.

1.15PM-2.15PM TOUR, MEET AT INFORMATION DESK
2.15PM HIGH TEA
$35 MEMBERS $45 NON-MEMBERS

23 TUESDAY
MEMBERS' PREVIEW
Archibald Party

It may be a day or two earlier this year, but it's Archibald preview time again, which means party time for Society members! See if you can pick the winner in the Society's Archibald sweepstake, view the Wynne and Sulman Prizes before the winners are selected and the exhibitions are open to the public. There'll be lots of great food, drink and toe-tapping music to get you up dancing, so get in early to secure your tickets.

6.30PM-9.30PM AGNSW
$75 MEMBERS $85 NON-MEMBERS

Party proudly sponsored by

GIO

WED 24, APR 7 & 21
LECTURE SERIES
Edo City: Crucible of Culture

In this three-lecture series in conjunction with the exhibition *Hymn to beauty: the art of Utamaro*, Professor William H. Coaldrake introduces the high culture of the samurai, the popular culture of the townspeople and the influence of 19th century Japan on the West.

6PM-7PM TALK
CENTENARY AUDITORIUM
7.30PM DRINKS
SINGLE LECTURE $30 MEMBERS $40 NON-MEMBERS
FULL SUBSCRIPTION $80 MEMBERS $110 NON-MEMBERS

26 FRIDAY
WORKSHOP
Skills and Mediums – charcoal, pencil and graphite

This series is designed for those wanting to further their art interest through a range of practical skills in different mediums. Study the work of artists accomplished in this month's mediums, charcoal, pencil and graphite, and then develop your own skills. Expand your drawing experience the classical way by studying the figure using a model. We use experimental drawing techniques to heighten your visual perceptions. Includes a light lunch; all materials provided. Bring an apron.

10.30AM-3.30PM
MEET MEMBERS LOUNGE
$75 MEMBERS $85 NON-MEMBERS

26 FRIDAY / 27 SATURDAY / 28 SUNDAY
ART WORKSHOP
Walking the Line with Peter Griffen

Peter Griffen opens his studio for a weekend of painting. Landscape will be the topic of this workshop. Participants will work from photographs or from their own location studies of landscapes of their choice. The aim will be to capture the essence of landscape but not necessarily the "exact" look of it. Students initially meet Peter at the AGNSW for a short inspirational tour, followed by a weekend working with Peter and his wife in their studio in Leichhardt, with unlimited amounts of paint, paper and brushes provided. Bring an apron. Suitable for beginners and experienced students. A delicious morning tea and lunch are provided. Address supplied with tickets.

FRIDAY 11AM MEET MEMBERS LOUNGE
SATURDAY/SUNDAY 9.30AM-4.30PM
$295 MEMBERS $305 NON-MEMBERS

27 SATURDAY
WORKSHOP
CONTEMPO
Stencil Art

Create your own designs and apply them to a T-shirt and canvas in our much anticipated stencil art workshop under the direction of celebrated Sydney stencil artist, Jason Wing, whose dynamic work incorporates street techniques and explores cultural, political and spiritual identity. No experience is necessary as Jason will guide you step-by-step through the process. All materials and lunch provided.

10.30AM-4.30PM
MEET AT MEMBERS LOUNGE
$85 MEMBERS $95 NON-MEMBERS

27 SATURDAY
WORKSHOP
CONTEMPO
Drawing the figure I

Students learn the fundamental drawing skills. Working from a nude model, the focus is on short poses with a more gestural approach to drawing the figure. All materials kindly provided by Eckersley's Art & Craft.

10AM-NOON
MEET AT THE MEMBERS LOUNGE
$30 MEMBERS $40 NON-MEMBERS

Drawing the figure II

Students gain a better understanding of the figure through longer studies with guidance and encouragement in the use of different mediums. All materials kindly provided by Eckersley's Art & Craft.

12.30PM-3.30PM
MEET AT THE MEMBERS LOUNGE
$40 MEMBERS $50 NON-MEMBERS

28 SUNDAY
WORKSHOP
CONTEMPO
Eckersley's Painting Workshop

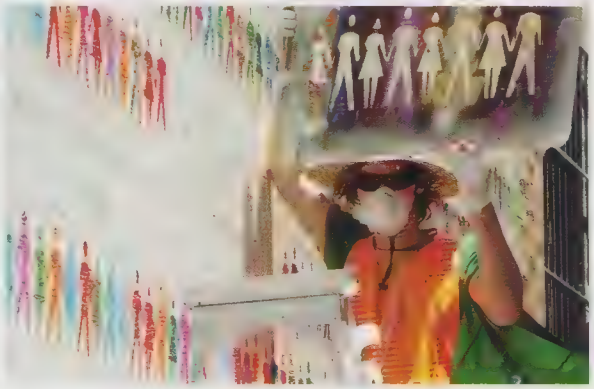
Had some experience in painting and want to learn more about the specifics? Then this workshop is perfect for you! Designed for those who may have already had a taste of painting but are in no way experts, it explores the skills and techniques related to specific mediums. Participants will be supplied with equipment and Winsor & Newton materials for hands on work at all workshops. Feel free to bring a visual diary and an apron if you would like. All materials kindly provided by Eckersley's Art & Craft.

12PM-4PM, MEET AT MEMBERS LOUNGE
$60 MEMBERS $75 NON-MEMBERS

28 SUNDAY / 29 MONDAY
FREE VIEWINGS
Archibald, Wynne & Sulman Prizes

The members' weekend free viewing of the Archibald, Wynne & Sulman Prizes will be held on Sunday March 28 from 5.15pm to 7.30pm.
The members' weekday free viewing of Archibald, Wynne & Sulman Prizes will be held on Monday March 29 from 10am to 12.30pm.

ENTRY BY CURRENT MEMBERSHIP CARD



Contempo Fundamental Photography: image © Mariya Bibikova Archibald portraiture forum: **John Beard** *Janet Laurence* 2007 Oil and wax on linen 180 x 180 cm. AGNSW collection. © the artist Contempo Stencil art workshop image © Jason Ang

31 WEDNESDAY

Art Gallery Society AGM

The 54th Annual General Meeting of the Art Gallery Society of NSW will be held in the Centenary Auditorium, Art Gallery of NSW, Art Gallery Road, Sydney on Wednesday March 31 at 7.15pm. Phone 9225 1878 for catering purposes.

31 WEDNESDAY

ART TOUR

CONTEMP

Contemporary Art Tour

Love contemporary art, but want to know what it all means? Join our guides for an informative tour of the Gallery's contemporary collection, especially designed for Contempo. We encourage you to bring your friends for a great evening at the Gallery. After the tour, please join Contempo for a complimentary glass of wine in the members lounge.

7.15PM-8.15PM TOUR
MEET AT MEMBERS LOUNGE
8.15PM DRINKS FREE ADMISSION

APRIL

7 WEDNESDAY

LECTURE SERIES

Victorian Visions

Dr Richard Beresford, senior curator of European Art pre-1900 is the curator of *Victorian Visions: Pre-Raphaelite art from the John Schaeffer collection*. What the new Schaeffer collection has in common with the old one is the strength of passion which underpins it. Very few of the pictures have been exhibited in the Gallery in the past, and many of the new works are examples of the very best and the most intriguing in Victorian painting. The collection complements that of the AGNSW and allows for a lecture series which lets us not only explore the Schaeffer collection, but also to find new perspectives on our own collection.

April 7 – Visions of Poverty

This lecture will explore the Victorian social conscience as expressed in art. Its starting point is provided by two highly important examples in the Schaeffer collection: *The Sempstress* by Richard Redgrave and *Worn Out* by Thomas Faed. The plight of the urban and rural poor provided rich pickings for painters able to depict the sufferings of the poor in an suitably sentimental fashion. But was Victorian social realism just hypocritical, or was it high-minded?

April 14 – Visions of Women

This lecture will include images of practical women, exotic women, beautiful women, dangerous women. Notable examples from the Schaeffer collection include Holman Hunt's great *Il Dolce far niente* and the oil sketch for *Flaming June*, Leighton's masterpiece and probably the most famous of all Victorian paintings.

May 5 – Visions of the Past

One of the major works in the Schaeffer collection is Frank Dicksee's iconic image of *Chivalry*. This will be the starting point for a discussion of Victorian images of history. The lecture will include a number of works from the Art Gallery of NSW's collection, including paintings by Burne-Jones, Briton Rivière and Seymour Lucas.

May 12 – Visions from Literature

Chaucer, Dante, Shakespeare, Goethe: the inspiration for many of the works in the Schaeffer collection is literary. This lecture will explore the context for works by Burne-Jones and Maclise which treat themes from Chaucer and Shakespeare. We will also look at two major paintings by Ary Scheffer which show the continental European mainstream of literary painting, introducing themes from Dante and Goethe.

May 26 – Visions of Faith

Victorian religious painting is characterised on the one hand by an admiration for the beauties of Italian Renaissance art, but real engagement with devotional imagery is rare and often confused. This lecture will consider religious works in the Schaeffer collection by Burne-Jones, Noel Paton, Spencer-Stanhope and Watts.

June 2 – Visions in 3D

Probably the single most important piece of sculpture ever produced in England is Leighton's *Athlete struggling with a python*, a unique marble version of which is a promised gift by John Schaeffer to the AGNSW. This lecture will revolve around Leighton's sculptural masterpiece, exploring the New Sculpture movement to which it gave rise.

10AM COFFEE, 10.30-11.30AM TALKS
SINGLE LECTURES $15 MEMBERS
$20 NON-MEMBERS
FULL SERIES $75 MEMBERS
$105 NON-MEMBERS

10 SATURDAY

FORUM

Archibald, Image & Identity: A Portraiture Forum

It is no surprise that the Archibald Prize for portraiture is Australia's most popular annual art event. Portraiture has always engaged and intrigued viewers, occupying a prominent and unique position in Western art, politics and public life. So what exactly constitutes a portrait in 2010? How does portraiture shape, or reflect, national identity? And does it still hold a significant place in art and in the community? Edmund Capon (director, AGNSW) and Andrew Sayers (director, National Portrait Gallery) head a panel representing different points of view: the artist, the curator, the critic and the portrait sitter.

1PM-4PM DOMAIN THEATRE
$35 MEMBERS & CONCESSION
$45 NON-MEMBERS

11 SUNDAY

WORKSHOP

CONTEMP

Mixed Media

Explore the diverse medium of collage in a course designed for Contempo on the second Sunday of each month. Beginners and experienced artists can experiment with a wide range of drawing materials and papers, covering still life, figure, music and landscape. Create your own artworks as well as learning about collage and its impact on contemporary art through group discussion. Ongoing participation is encouraged. Workshop materials, light lunch and exhibition entry (where appropriate) are included. All materials kindly provided by Eckersley's Art & Craft.

10AM-3PM MEET MEMBERS LOUNGE
$75 MEMBERS | $90 NON-MEMBERS

TO BOOK EVENTS

- Please MAIL the ticket application form in this issue or book online unless other arrangements are specified. Prices include GST.
- For further information, see www.artgallerysociety.org.au or phone (02) 9225 1878.
- Content of events may be subject to change without notice.

CONTEMP

Events with an extra social dimension.

WHAT'S *on*

THE ART MARKET AND VIEWINGS

COMMERCIAL AND REGIONAL GALLERIES

Adelaide Perry Gallery see p39

Aldgate Gallery
cnr GWH & Baaners Lane Little Hartley
Adjacent to the Hartley Valley Teahouse
Featuring emerging local and
interstate artists of quality
Tel 02 6355 2043
Wed-Sun 10am-5pm

Art Atrium see p43

Artarmon Galleries see p21

Art Equity Gallery
Level 6/16-20 Barrack Street Sydney 2000
Tel 02 9262 6660 Fax 02 9262 6665
info@artequity.com.au
www.artequity.com.au
Art Equity Gallery is Sydney's leading
CBD based contemporary art space with
a dynamic changing exhibition programme
Until 12 March: ***Traffic***
New works by **MORTEN LASSEN**
Mon-Fri 9am-5pm or by appointment

Art Est. Art School & Gallery
Studio 4, 67 Lords Road Leichhardt 2040
Tel 02 9564 1519 www.artest.com.au
Innovative art classes in painting,
printmaking, sculpture, mixed media,
sketching and more. Art parties for all
ages and corporate art events.

Australian Galleries see p3

Beowulf Galleries & Bonsai Exotique
23 Queen Street Woollahra 2025
Tel 02 9362 5583
www.beowulfgalleries.com.au
Until 28 March:
Images of Thailand
Photography by **MICHAEL HOOD**
Wed-Sun 10am-5pm

Bill Nix see p40

Chapman Gallery
1/11 Murray Crescent Manuka ACT 2603
Tel 02 6295 2550 Fax 02 6295 2550
www.chapmangallery.com.au
info@chapmangallery.com.au
Director: Kristian Pithie
5 – 25 March: Recent paintings
from ***Ernabella Arts*** featuring
DICKIE MINYINTIRI and **NURA RUPERT**
Opening Friday 5 March 5.30pm
Wed-Fri 12noon-6pm Sat-Sun 11am-6pm

Charles Hewitt Gallery see p23

Christopher Day Gallery see p24

Cockatoo Island see p41
Until 26 March:
Last chance to view:
I am not me, the horse is not mine
by **WILLIAM KENTRIDGE** (South Africa)
From the Collection of the Anita & Luca
Belgiorno-Nettis Foundation.
This installation, which premiered at the
16th Biennale of Sydney 2008, is on
display in its original location on Cockatoo
Island. Ferries available from Circular Quay
Thursday to Sunday 10am-4pm

Darren Fernandez see p43

The Delmar Gallery
144 Victoria Street Ashfield 2131
Tel 02 9581 6070 Contact: Nick Vickers
nvickers@trinity.nsw.edu.au
www.trinity.nsw.edu.au
7 March – 1 April:
Ascent into Infinity
HELEN EAGER, POLLYXENIA JOANNOU,
SIMON BLAU and **PAM AITKEN**
Gallery Hours: Wed-Sun 12noon-5pm
Entry Free

deutscher and hackett see p7

Eva Breuer Art Dealer
83 Moncur Street Woollahra 2025
Tel 02 9362 0297
www.evabreuerartdealer.com.au
Throughout March:
Gallery 1
Important Australian paintings
by artists including **WHITELEY, BOYD,**
SHEAD, STORRIER, COBURN, CROOKE,
GLEESON, NOLAN and more
Gallery 2
Opening Saturday 6 March 3-5pm
WAYNE EAGER: ***New Paintings***
Tues-Fri 10am-6pm Sat 10am-5pm
Outside of these hours please contact:
Eva Breuer: 0418 899 006 or
Robert Maconachie: 0423 855 707

Frances Keevil Gallery see p6

gallery41 – Feyona van Stom
41 Riley Street Woolloomooloo 2011
Tel 0408 226 827 www.gallery41.com.au
Wed-Sat 1-6pm and by appointment

Hawkesbury Regional Gallery see p41

Hogarth Galleries
Aboriginal Art Centre
7 Walker Lane Paddington 2021
Tel 02 9360 6839 Fax 02 9360 7069
www.aboriginalartcentres.com
info@hogarthgalleries.com
27 February – 20 March:
Little Gems – Affordable Works by
Collectable Artists and
Bark Paintings from Port Keats (Wadeye)
Tues-Sat 10am-5pm

Horus & Deloris Contemporary Art Space
Level 2, 102 Pyrmont Street Pyrmont 2009
Tel/fax 02 9660 6071
www.horusanddeloris.com.au
caz@horusanddeloris.com.au
Gallery hours: Tues, Wed, Fri 11am-6pm
Thurs 11am-7pm Sat 11am-3pm
Horus & Deloris will re-open on 16 February

Lavender Bay Gallery and
Royal Art Society Art School see p41
25-27 Walker Street Lavender Bay 2060
Tel 02 9955 5752 www.royalart.com.au
Email: lavender@royalart.com.au
Opening Friday 12 March 6pm-8pm:
Annual Autumn Exhibition
Gallery exhibition viewing hours
Mon-Fri 10am-4pm Sat-Sun 11am-4pm
Sketch Club: Thursdays 7-9am and
Fridays 10am-1pm Cost: $15 with model
RAS Art School – Day, evening and
weekend classes in portraiture, still life,
watercolour, life drawing, general drawing,
life painting, pastel, botanical drawing with
BARBARA DUCKWORTH, sculpture and
drawing with **ALAN SOMERVILLE**.
Workshops throughout the year.

Maitland Regional Art Gallery (MRAG)
230 High Street Maitland 2320
Tel 02 4934 9859 Fax 02 4933 1657
Email artgallery@maitland.nsw.gov.au
www.mrag.org.au
Open 10am-5pm Tuesday to Sunday
Closed Mondays and Public Holidays

Menzies Art Brands see p22

Meyer Gallery
269 Bourke Street near Liverpool Street
Darlinghurst 2010
Tel 02 9380 8014
www.meyergallery.com.au
Out of the Wardrobe - Collograph Prints
by **GABRIELLE WOODHAMS**
Sculpture by **JOHN MORRIS**
Thurs-Sat 11am-6pm Sun 12noon-4pm

MLC Gallery
449 Harris Street Ultimo 2007
Tel 02 9692 9222 www.mlcgallery.com
8 – 20 March 2010: ***Face OFF!***
Portrait Artists Australia presents an
IN YOUR FACE exhibition of CLOSE-UPS!
View award winning Australian artists

National Art School Gallery
National Art School Forbes Street
Darlinghurst 2010
Tel 02 9339 8745 www.nas.edu.au
19 March – 19 June:
FIONA TAN: ***Coming Home***
Amsterdam-based artist Fiona Tan
will present for the first time in Australia
Disorient (2009), an audiovisual installation
conceived especially for the 53rd Venice
Biennale. ***Disorient*** will be on view at the
Sherman Contemporary Art Foundation
and to complement the concept of home
and peripatetic homelessness, a second
work, ***A Lapse of Memory*** (2007) which
completes this exhibition project, will be
shown at the NAS Gallery.

National Gallery of Australia see p4

National Portrait Gallery
King Edward Terrace Parkes ACT 2600
Tel 02 6102 7000 Fax 02 6102 7001
Web: www.portrait.gov.au
Until 23 March:
Doppelganger (online exhibition)
Until 26 April:
Australian of the Year Inspiring a Nation
Open daily 10am-5pm
Free entry – Disabled access

New England Regional Art Museum
106-114 Kentucky Street Armidale 2350
Tel 02 6772 5255 www.neram.com.au
Home of the Howard Hinton, Chandler
Coventry and NERAM collections
Tues-Fri 10am-5pm Sat & Sun 10am-4pm

Niagara Galleries
245 Punt Road Richmond Vic 3121
Tel 03 9429 3666 Fax 03 9428 3571
mail@niagara-galleries.com.au
www.niagara-galleries.com.au
2 March – 1 April:
Blue Chip XII – The Collectors' Exhibition
and **LENA NYADBI** – ***New Paintings***
Tues 11am-8pm Wed-Sat 11am-6pm

NSW Parliament Plein Air Painting Prize
CALL FOR ENTRIES
Acquisitive prize of **$20,000** for plein air
paintings of NSW subjects
Entries accepted: 14 – 16 April
Exhibition dates: 3 May – 3 June
Parliament House Macquarie Street Sydney
For more info visit www.pleinair.com.au
or email info@pleinair.com.au

Paintbox Fine Art see p26

Rex Irwin Art Dealer see p25

Richard Martin Art see p24

Sara Roney Gallery see p41

Seek Fine Art
Ground Floor 8-16 Soudan Lane
Paddington 2021
Tel 02 9360 2248
Email: info@seekfineart.com.au
www.seekfineart.com.au
5 – 27 March:
DONNA MAREE ROBINSON – New Works
Wed-Sat 11am-6pm or by appointment

Sheffer Gallery see p43

Sherman Contemporary Art Foundation
(**SCAF**) 16-20 Goodhope Street
Paddington 2021 Tel 02 9331 1112
Email: info@sherman-scaf.org.au
www.sherman-scaf.org.au
19 March – 12 June:
FIONA TAN – ***Coming Home***
A presentation of the visual narratives
Disorient and ***A Lapse of Memory***
In association with the National Art School
Wed-Sat 11am-5 pm

Solander Gallery see p27

Sotheby's Australia see p2

Stella Downer Fine Art see p25

Tamworth Regional Gallery
466 Peel Street Tamworth 2340
Tel 02 6767 5459
www.tamworthregionalgallery.com.au
Gallery 1: 13 March – 24 April
Laurie & McBride
Featuring recent works from
ROSS LAURIE and **DAVID MCBRIDE**
Gallery 2: 27 February – 3 April
Shifting Light
BRONWYN WOODLEY GRAHAM
Tues-Fri 10am-5pm Sat 10-4pm

Trevor Victor Harvey Gallery
515 Sydney Road Seaforth 2092
Tel 02 9907 0595 Mob 0408 359 199
www.tvhgallery.com.au
19 March – 9 April:
GEORGE WARD TJUNGURRAYI
Tues-Sat 11am-6pm Sun 12noon-5pm

Watters Gallery
109 Riley Street East Sydney 2010
Tel 02 9331 2556
www.wattersgallery.com
3 – 20 March:
Special: **ART MONTH SYDNEY EXHIBITION**
Free Artist Talks: 6-7pm:
Tuesday 2: **REG MOMBASSA**
Thursday 4: **MARGARET TUCKSON**
Tony Tuckson: Glimpses of his Life
Friday 5: **CATHERINE HEARSE**
Saturday 6: **EUAN MACLEOD**
Bus tour to Euan's studio – bus leaves
11.30am sharp*
Tuesday 9: **KEN SEARLE** - ***Dirt***
Wednesday 10: **IAN HOWARD**
Thursday 11: **REW HANKS**
Friday 12: **JUMAADI**
Saturday 13: **FRANK WATTERS:**
Why visit commercial galleries?
Tuesday 16: **JOE FROST**
Wednesday 17: **NEIL EVANS**
Thursday 18: **STEVE HARRISON**
Friday 19: **DEREK O'CONNOR**
Saturday 20: **PAUL SELWOOD**
Bus tour to Paul's Wollombi studio and
sculpture park – bus leaves 10am sharp*
Tuesday 23: **JOE FROST:**
Art Schools: What are they becoming?
Thursday 25: **JOHN PEART**
Friday 26: **ALAN JONES**
* Light lunch, must book ahead (9331 2556)
Email: info@wattersgallery.com
3 – 20 March:
Special Arts Month Exhibition
and **MARGOT HUTCHESON** – Paintings
24 March – 10 April:
ROB GREER – Sculpture and
ALAN JONES – Paintings
Tues & Sat 10am-5pm Wed-Fri 10am-7pm

Woollahra Times Art Gallery
2 Moncur Street Woollahra 2025
Tel 02 9363 5616
Email: timesart@bigpond.com
www.timesart.com.au
Works by **OLSEN, TUCKER, BOYD,**
GLEESON, DICKERSON, CROOKE,
JOHNSON, LARWILL, FRENCH,
STORRIER and many others
Open seven days 11am-5pm

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$15 per line reaches 50,000 readers monthly

GALLERY *diary* MARCH 10

EVENTS FOR MEMBERS PRINTED IN COLOUR

2 TUE

1PM
Powerful Patrons lecture – Edmund Capon

3 WED

2PM & 7.15PM
Utamaro film *Sharaku*

6.30PM
Utamaro talk – Tetsuya Wakuda

6PM lecture
Art and Australia

6PM
Contempo AGM

4 THU

1PM
Art and Australia lecture SOLD OUT

6 SAT

10AM
Contemporary painting forum

10.30AM & 1.30PM
Society Kids

1PM
Contempo Street

Zatôichi (still) directed by Takeshi Kitano, 2003. Courtesy Buena Vista International.

7 SUN

10.30AM & 1.30PM
Society Kids

10.30AM & 1.30PM
Art Club

2PM
Utamaro film *Sharaku*

9 TUE

1PM
Powerful Patrons lecture – Liu Yang

10 WED

2PM & 7.15PM
Utamaro film *Zatôichi*

6PM
Art and Australia lecture SOLD OUT

6.30PM
Utamaro celebrity talk – Josh Roelink, tattooist

7.15PM
Special talk and screening – Nina Fischer and Maroan El Sani

11 THU

1PM

12 FRI

1PM
Absolute Beginners

7PM
Resonate – José Carbo & Rosario La Spina

13 SAT

1PM
Teenage Art workshop

Utamaro and his five women (still) directed by Kenji Mizoguchi, 1964. Courtesy Shochiku & Janus Films.

14 SUN

2PM
Utamaro film *Zatôichi*

16 TUE

1PM
Powerful Patrons lecture – Jim Masselos

17 WED

2PM & 7.15PM
Utamaro film *The Life of Oharu*

6PM
Art and Australia lecture

6.30PM
Wilderness talk – conversation with artists and collectors

18 THU

10AM
Gallery Express – tour only

1PM
Art and Australia lecture SOLD OUT

19 FRI

10.30AM
Cinema history lecture

20 SAT

11AM
Cinema history lecture

1PM
Private Eye – Cressida Campbell

21 SUN

10AM
Figurative to Abstract workshop SOLD OUT

1.15PM
Contempo High Tea

2PM
Utamaro film *The Life of Oharu*

23 TUE

1PM
Powerful Patrons lecture – Chye Hong Lim

6.30PM
Members Archibald Party

24 WED

2PM & 7.15PM
Utamaro film *Empire of Passion*

6PM
Edo City lecture – William Coaldrake

6PM
Art and Australia lecture

26 FRI

10.30AM
Cinema history lecture

11AM
Peter Griffen workshop

27 SAT

9.30AM
Peter Griffen workshop

10AM
Drawing the Figure I

10.30AM
Contempo Stencil Art

11AM
Cinema history lecture

28 SUN

9.30AM
Peter Griffen workshop

12PM
Contempo Eckersley's workshop

5.15PM
Archibald, Wynne & Sulman members' free viewing

29 MON

10AM
Archibald, Wynne & Sulman members' free viewing

30 TUE

1PM
Powerful Patrons lecture – Susan Scollay

31 WED

2PM & 7.15PM
Utamaro film *Utamaro and his Five Women*

7.15PM
Society AGM

7.15PM
Contempo Art Tour

GALLERY KIDS
performances for children
Sundays 2.30pm – more in school holidays

FOR MORE INFORMATION
go to the events section of the AGNSW website
www.artgallery.nsw.gov.au

ARTBAR
Music performances in conjunction with Utamaro, Wednesday evenings 7.30pm

WHAT'S ON *elsewhere*

At Museum of Sydney: **Rennie Ellis** *Auntie Mame, Kings Cross* 1970-71. Gelatin silver photograph 36.9 x 24 cm. Image courtesy Museum of Sydney. © 2010 Rennie Ellis Photographic Archive.

INTERSTATE

MELBOURNE
NGV INTERNATIONAL
Ron Mueck
Until April 18

BRISBANE
INSTITUTE OF MODERN ART
Feminism Never Happened
Until March 27

PERTH
PICA
Jeppe Hein
Until April 5

ADELAIDE
ART GALLERY OF SA
Before and after science
2010 Adelaide Biennial of Australian Art
Until May 2

DARWIN
MUSEUMS AND ART GALLERIES OF THE NT
ReCoil: Change and Exchange in Coiled Fibre Art
Until May 2

LAUNCESTON
QVMAG AT INVERESK
2009 ArtRage
Until April 11

INTERNATIONAL

AMSTERDAM
HERMITAGE
Matisse to Malevich
March 6 to September 17

LONDON
TATE MODERN
Miroslaw Balka
Until April 5

PARIS
MUSÉE D'ORSAY
Crime and Punishment, from Goya to Picasso
March 15 to June 27

NEW YORK
MOMA
Tim Burton
Until April 26

SYDNEY

AUSTRALIAN MUSEUM
Wildlife Photographer of the Year
Until April 26

MUSEUM OF SYDNEY
Up the Cross: Rennie Ellis & Wesley Stacey
Until August 8

ACP
Domesticated
March 12 to April 23

STATE LIBRARY
ONE hundred
March 9 to June 16

POWERHOUSE MUSEUM
DesignTECH 2009
Until April 18

REGIONAL

NEWCASTLE REGION ART GALLERY
Painters and perception
Until April 18

WESTERN PLAINS CULTURAL CENTRE
Latent: Lara Scolari
Until March 14

TAMWORTH REGIONAL GALLERY
Laurie & McBride
March 13 to April 24

NEW ENGLAND REGIONAL ART MUSEUM
Jo Davidson and Stephen Killick: Resonance of Place
Until March 14

GUIDED TOURS

Highlights of the Collection
Daily 11am (except Mon), 1pm, 2pm

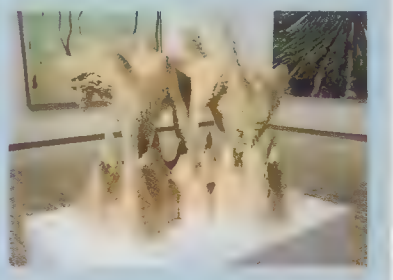
Yiribana (Aboriginal collection)
Daily 1pm

Arts of Asia
Daily at noon

Contemporary collection
Wed, Fri, Sun at noon,
Wed March 3 at 7.15pm

Hymn to beauty: the art of Utamaro
Daily 1pm, Wed 7.15pm

Archibald, Wynne & Sulman Prizes
Mon to Fri at noon, 2pm, 3pm,
Wed 7.15pm (from Mon Mar 29)



2009 Wynne Prize winner
Lionel Bawden *The amorphous ones (the vast colony of our being)* 2008. White Staedtler pencils, epoxy and incralac 69 x 87 x 43 cm; paper stack Nordset 110 gsm 42 x 72 x 102 cm. © the artist. Photo by Carley Wright.

SPECIAL TOURS

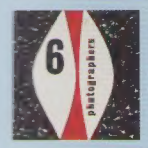
Community Ambassadors
Cantonese language: Tue 11am
Mandarin language: Thur 11am
Japanese language: Fri 11am
(Japanese language tour of *Utamaro* Mar 7, 10 and 24 at 11am)

Signing Art: Auslan interpreted tours
Sunday March 28 at 1.30pm

GALLERY HOURS

Thur-Tue 10am-5pm
Wed (Art After Hours) 10am-9pm
Telephone 02 9225 1700
Website www.artgallery.nsw.gov.au

AGNSW CURRENT EXHIBITIONS



6 photographers
Until March 7, Australian collection focus room, ground level, free

6 photographers graphic design by Gordon Andrews 1955. Catalogue cover 12.7 x 12.7cm. © Estate of Gordon Andrews. Collection of Art Gallery of NSW Research Library and Archive.

Iconic Whiteley
Until April 4, Brett Whiteley Studio
2 Raper St, Surry Hills, open Sat and Sun 10am-4pm, free

View of the Raper Street studio, with *Totem (white female)* 1978-88. Fibreglass, wood, marble, steel and oil 271.8 x 215.9 x 55.9 cm. AGNSW collection. © Wendy Whiteley.

The Dreamers
Until April 26, Yiribana gallery, lower level 3, free

Mabel Juli Karnigin *Ngarranggarni* 2006. Natural earth pigments on canvas 182 x 152 cm. Purchased by AGNSW with funds provided by the Aboriginal Collection Benefactors Group 2006 © Mabel Juli, courtesy Warmun Art Centre.

Hymn to beauty: the art of Utamaro
Until May 2, Asian gallery, ground level,
$5 members $8 non-members $20 family

Kitagawa Utamaro *Yamauba and Kintarô: spinning spool* 1796–99 (detail). Ôban, colour woodblock print. Asian Art Museum, National Museums in Berlin. Photography: Jürgen Liepe.

Artexpress 2010
Until May 9, project gallery, ground level, free

Laura Stortenbeker *person/prison* 2009 (detail). Collection of works. Merewether High School. © the artist..

Wilderness: Balnaves contemporary painting
March 5 to May 23, Rudy Komon gallery, upper level, free

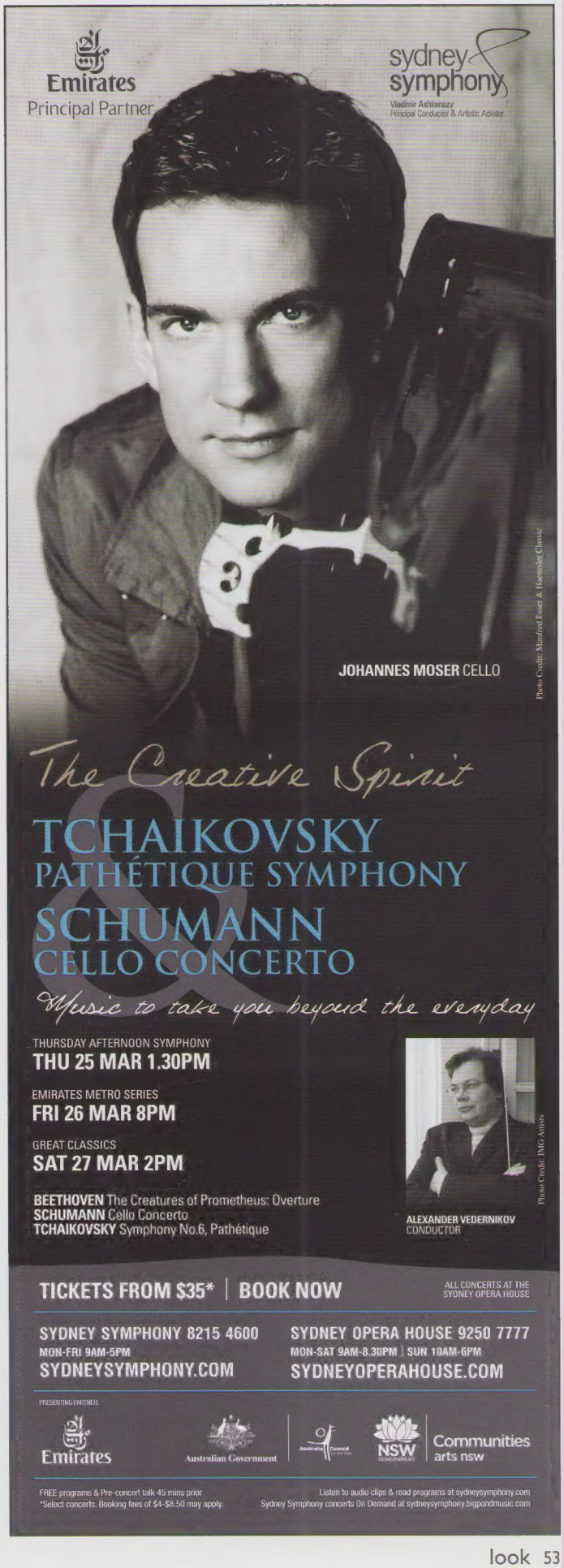
Andrew Browne *Curtain* 2008 (detail). Oil on linen 183 x 396 cm. Courtesy of the artist and Tolarno Galleries, Melbourne. © the artist.

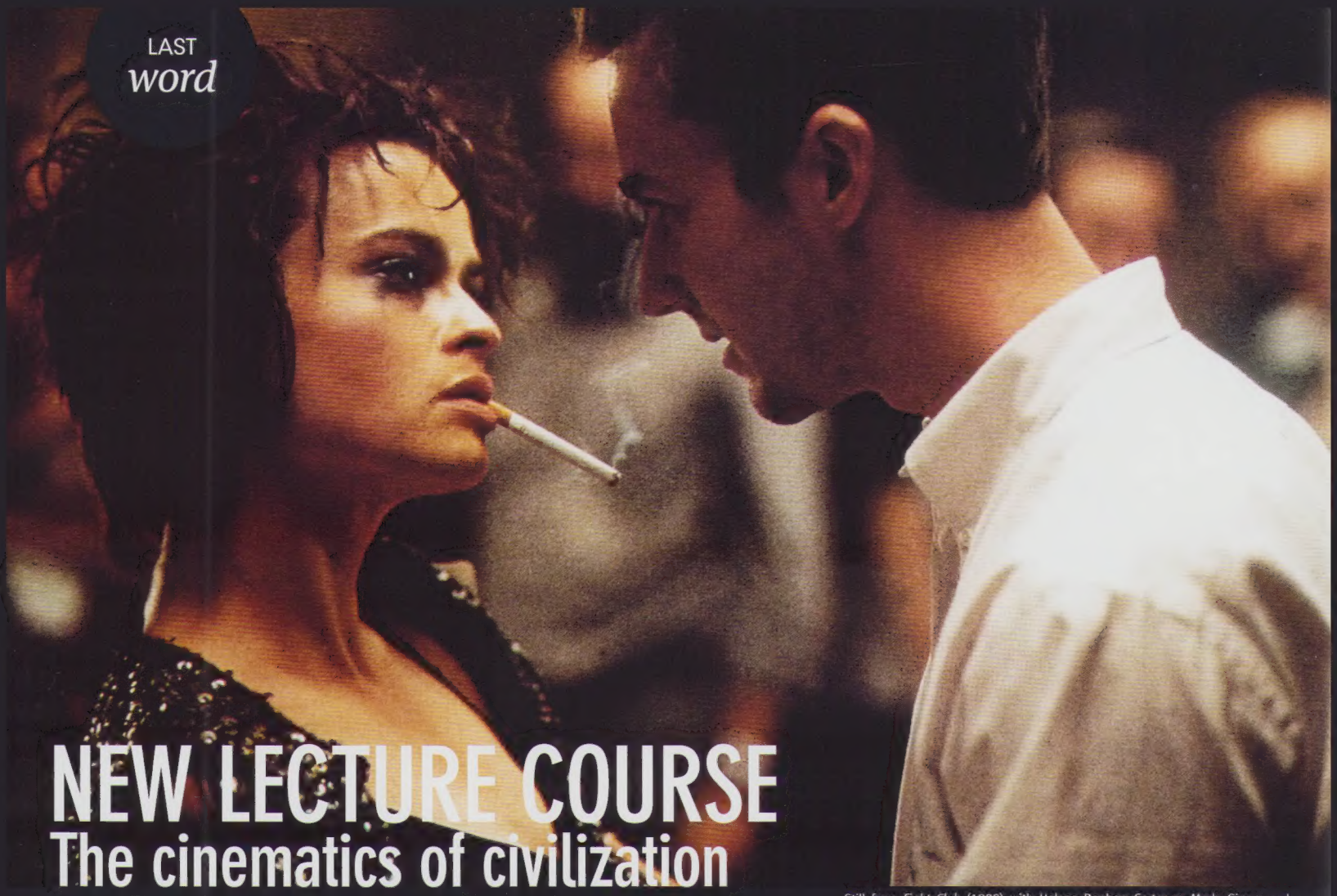
Colour, rhythm, design
March 13 to May 30,
Australian collection focus room, ground level, free

Thea Proctor *The Rose*. Hand-coloured woodcut on paper 22.2 x 21 cm. Purchased 1975. © AGNSW.

Archibald, Wynne and Sulman Prizes 2010
March 27 to May 30, lower level 1,
$7 member $10 non-member $27 family

Guy Maestri Geoffrey *Gurrumul Yunupingu* 2009 Archibald Prize winner. Oil on linen 200 x 168 cm. © the artist.





NEW LECTURE COURSE
The cinematics of civilization

Still from *Fight Club* (1999) with Helena Bonham-Carter as Marla Singer and Edward Norton as the Narrator. Courtesy 20th Century Fox.

Cinema is the artform that has defined our age and redefined us. The power of the speeding image repeatedly overwhelms our senses, its power subtly changes the way we see and think. The great white screen has forged humanity into a massive and singular audience. Cinema – and more recently, television and computer reality – re-animate our central cultural references, show us how to behave and to feel. And all through this the visual potency of the artform continues its ascendancy over our senses. It is this vital connection between the ways we see, our recent history and the moving image that I plan to investigate in a multi-media series, *Rear View Mirror*, for the Art Gallery Society from March 19.

To pick a recent example of what this series will question, consider briefly the *succés de scandale* of the 2009 Cannes Film Festival: Lars von Trier's *Antichrist*. I saw this film just before Christmas. I have to admit it is one of the most beautiful things I have seen on screen (its imagery captures the magic of light found in the work of artists like Bill Henson). The plot, however, becomes increasingly sadistic. One critic described it as the work of a mentally disturbed man, and it is not surprising that von Trier admitted that the project was therapy for his manic depression. Here in a nutshell is an example of how this defining artform can mutate – on the one hand it is therapy for an artist who is emotionally disconnected from the world, on the other hand it represents a tale about that disconnection and infers that the only possible human interaction is via an increasingly prevalent pornography of violence.

This leads to some fascinating questions. Born out of a most violent century, is there something inherently violent in the way cinema rips apart reality and contorts it into such a convincing, time-twisted special effect? Or is cinema simply developing the age-old human instinct for play, entertainment and social drama? This is certainly the case but is the potential for cinema to overwhelm our senses making our sense of reality dead to us? Is the rise of ADHD and our dwindling attention span connected to the world's failure to keep up with the virtual world?

To answer these questions, I want to take a new look at cinema's history. Speed is the key, and just as railways animated the scenery beyond the carriage window like never before, so too did early pioneers in animation beguile their audiences with the new art of rushing images past our eyes. This is where we will start. The advent of film and then sound continued the technological development, but it did so as the world slipped in and out of war. As we became increasingly dependent on the machine, images on the screen gave us fascinating insights into who we were becoming as a modern society. Movies gave us a place to escape, they entertained us like never before and gave us new dreamscapes and new ways of understanding who we are. Cinema's influence on us has been fundamental.

During the course, some of the film examples will be from mainstream Western film-making. They may seem generally familiar to you but we will read them in a whole new light. I will also be referring to some incredible short films, arthouse works and examples from world cinema. Each session will come with an extensive filmography, notes and suggestions on where to find the films that interest you most. Additionally, the Gallery will be showing a number of full-length films chosen by me to deepen our understanding of the course, and, of course, increase the fun. I hope you can join me for a thought-provoking journey into an amazing art and our astounding times.

CHRISTOPHER HARTNEY

For details of the course that will explore Christopher Hartney's connections and questions, see the brochure for *Rear View Mirror – Cinema's History of the 20th Century*, with new Learning Curve sponsor, Arab Bank Australia.

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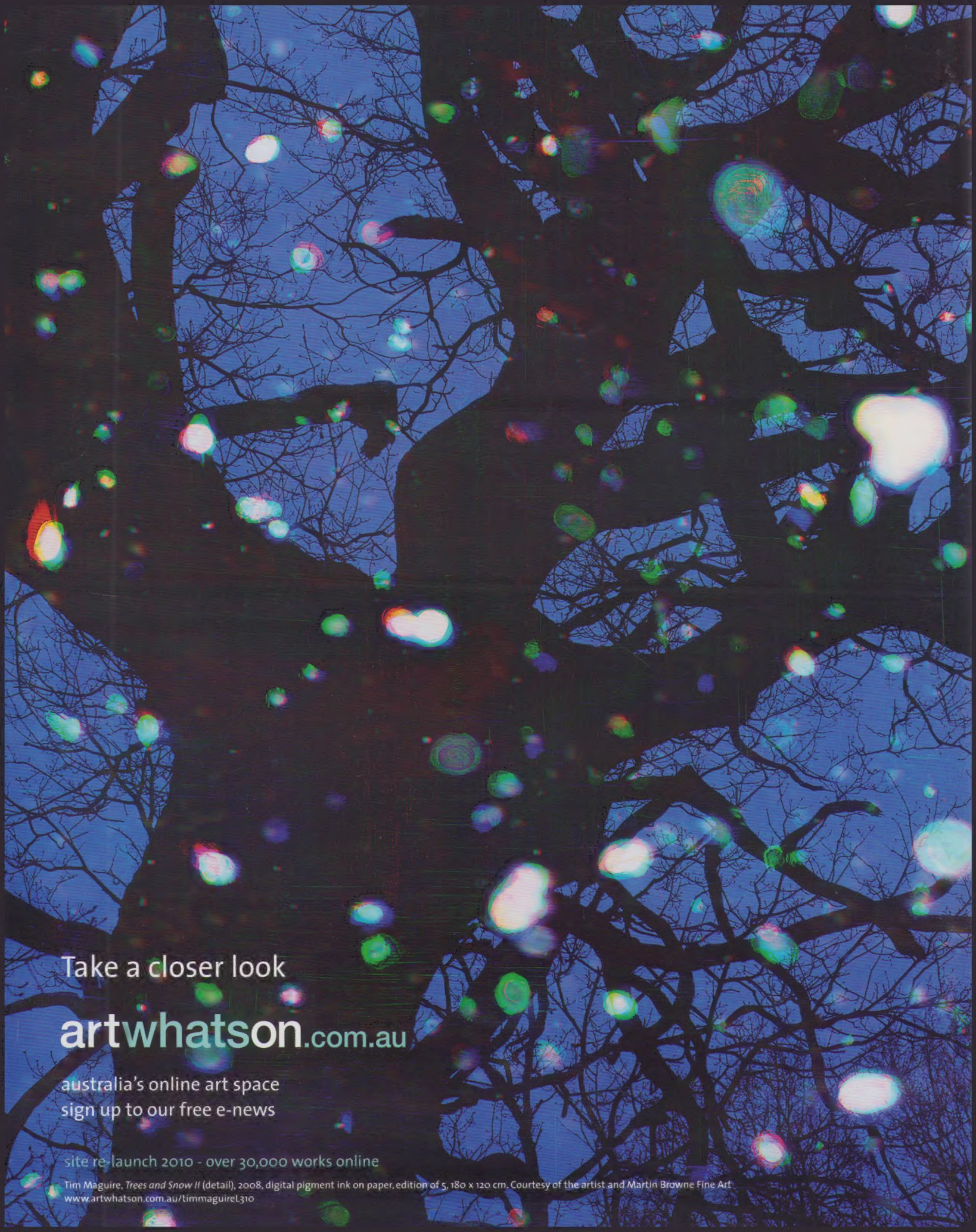
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Tim Maguire, *Trees and Snow II* (detail), 2008, digital pigment ink on paper, edition of 5, 180 x 120 cm. Courtesy of the artist and Martin Browne Fine Art
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